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CANADIAN ART

Winter Number

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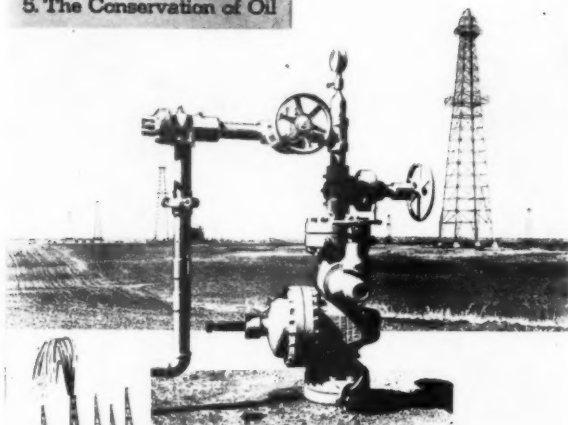
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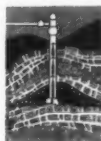
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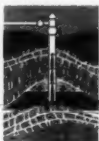
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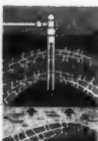
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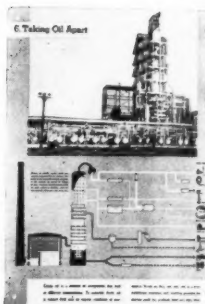


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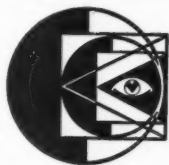
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PAUL NASH

Solstice of the Sunflower

*The National Gallery
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Massey Collection*

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The Massey Collection of English Painting

HAVING recently travelled to the antipodes and back, the Massey Collection of English Painting is now permanently installed on the walls of the National Gallery of Canada. Of course, the restricted space of the gallery's present quarters do not permit all these 88 pictures, representative of the last forty years of English art, to be shown at one time; such a possibility must await the construction of a new building. But most of them are on view, including excellent works by such a varied range of artists as Augustus John, Frances Hodgkins, Matthew Smith, Richard Sickert, Wilson Steer and Christopher Wood. Since the original gift was made in 1946 by His Excellency the Right Honourable Vincent Massey and the late Mrs. Massey as trustees of the Massey Foundation, other works have been added to round out the collection. Eleven more were presented by Mr. Massey in 1949, including two oils by William Scott and two gouaches by Henry Moore, and more recently, in 1952, *Market Day* by Duncan Grant and Paul Nash's *Solstice of the Sunflower*, a symbolical and most poetical work which it is our pleasure now to be able to reproduce in colour.

After the collection's initial showing in

Ottawa in 1946, it was during the next two years seen in many other Canadian cities. Later, with the assistance of the Carnegie Corporation of New York, it was sent by the National Gallery to Australia and New Zealand on the invitation of the principal art museums there.

When the paintings were displayed by the Tate Gallery in London before coming to Canada in 1946, John Rothenstein wrote in the preface to the catalogue the following passage which well deserves quotation.

"The collection . . . not only provides a comprehensive display of twentieth-century tendencies; it also contains a number of works which must be considered as ranking among the masterpieces of the artists concerned and whose departure from England—I may be allowed to say—must be regarded with regret.

"At the same time it is an ungrudging regret; though such pictures as Steer's *Golden Valley*, Nash's *Dymchurch Steps*, Pasmore's *Evening*, *Hammersmith* or David Jones's *Carr's Splint* possess unique qualities, we may, I hope, congratulate ourselves upon the fact that such pictures have been chosen for what amounts to an ambassadorial function. . . ."

WILSON STEER

*The Edge of the Cliff,
Bridgenorth*

*The National Gallery
of Canada
Massey Collection*



The Rights of the Artist in His Work

ROBERT AYRE AND FREDERICK B. TAYLOR

The appearance of the aged Georges Rouault before the International Conference of Artists, sponsored by UNESCO at Venice last summer, to plead the cause of "The Painter's Rights in His Work", suggests that a consideration of the artist's legal status in Canada would be timely. When it was formed, one of the first acts of the Canadian Arts Council was to set up a copyright committee, which studied the Canadian Law of Copyright and published a valuable—and readable—synopsis by Harold G. Fox, Q.C. "The creative artist is, generally speaking, prone to neglect his own material interests," says Mr. Fox, "and to be, at times, more than careless of his legal rights." Some of the points he brings out are reiterated by the present chairman of the copyright committee, Frederick B. Taylor, in the conversation given below.

Rouault spoke of "the risks and dangers to which, in my eighty-four years of life, I have seen painters' work exposed, and even their dignity as human beings." His experience with the Vollard heirs was unique and unlikely to be duplicated in Canada; to recount the Rouault case here would be to make even more intricate a subject already complex enough; but there are principles and recommendations which apply to the artists anywhere. For example, there is the opening statement of Assistant Attorney General Gégout when the case was brought before the Civil Court of the Seine in July, 1946: "Every activity of the mind deserves legal protection", and "A picture, a manuscript, is not ordinary goods. The material nature of such an object is no more than a façade from behind which the personality of its author must not be allowed to disappear"; also this from the judgment: "All agreements bearing on works of art and on works of the mind in general are outside the range of normal legal categories and differ from ordinary agreements because of the influence exercised upon them by the moral right of the author".

We cannot here go into the moral right and its attributes, the right of repentance and the right of reputation. Although it may be that such imponderables are outside the range of normal legal categories, the fact remains that the artist has some legal protection and the character of this protection is the subject of the conversation. While the painter is taken as the example, sculptors, poets, playwrights, composers and other creators are also implied.

AYRE: Just how much legal protection has the artist in Canada, Mr. Taylor?

TAYLOR: Much more than is generally realized. Few artists know that they usually retain the copyright when they sell a painting,—or any other work of art.

AYRE: That means that when I buy a painting I have no right to reproduce it?

TAYLOR: Not unless there is an agreement. AYRE: For a consideration, of course. But before we go into that, what formality does the artist have to go through to get his copyright?

TAYLOR: None whatever. Under the Canadian law, the Canadian Copyright Act of 1924, the artist's rights are guaranteed.

AYRE: The artist doesn't have to do a thing but create.

TAYLOR: He doesn't need to have a birth certificate for his creation, if that's what you mean.

AYRE: To get the benefit of the law does the artist have to be a Canadian?

TAYLOR: No; he can be a British subject, or a resident within the British Dominions, or a citizen of a foreign country which is a signatory to the Berne Convention. His work must be his own and original, of course.

AYRE: Now let's see how it works. Say I'm a manufacturer. I own a Laurentian landscape and I decide some year that I'd like to share it with my customers by putting it on my business calendar. I assume I haven't the right to do so?

TAYLOR: No, you haven't the right; but you may obtain it from the artist—or you may

not; that's up to him. He doesn't have to sell you reproduction rights unless he wishes.

AYRE: What if the artist is dead?

TAYLOR: If he has been dead fifty years your way is clear; copyright has lapsed.

AYRE: But what if he's been dead only ten?

TAYLOR: Then you'll have to deal with his heirs.

AYRE: I realize that I haven't the right to reproduce my picture and sell the reproductions. I know I can't put it on a calendar to give away. But supposing I simply wanted to use it for a personal Christmas card?

TAYLOR: It doesn't make any difference. Reproduction is reproduction and copyright is copyright, whether you're a corporation, a private citizen, a service club, a church, or the National Gallery.

AYRE: Now supposing, like so many of the artists themselves, I don't realize that there is such a thing as copyright of a painting, a print, or a piece of sculpture. . . . But ignorance of the law is no excuse.

TAYLOR: No matter whether you transgress innocently or wilfully, your responsibilities are the same.

AYRE: What remedy has the artist in case of infringement?

TAYLOR: He may prosecute the infringer criminally but, as Harold Fox points out in his synopsis of the Copyright Law, there would be no gain other than the satisfaction of personal animus. The better course is to sue in the civil courts.

AYRE: I don't seem to have heard of many copyright infringement cases. Does this mean that Canadians are notably scrupulous or that the artists are careless of their rights?

TAYLOR: As I've said, they don't always realize that they have rights. The point is, however, that while there are cases, they are usually settled out of court.

AYRE: What's the reason for that?

TAYLOR: The penalties are severe. The artist may sue the infringer for damages as well as the profits, if any, made by reason of the infringement, and he may require the delivery to him of all infringing copies.

AYRE: I can see how awkward that might be. Imagine having to call in all your calendars, or Christmas cards!

TAYLOR: Litigation could be long and costly.

You're allowed three years in which to bring action and it might be difficult to account for all copies of a reproduction.

AYRE: As an artist, you've suffered infringement yourself, haven't you?

TAYLOR: Yes, and that's why I've made myself familiar with the law. One of my earliest experiences was when a printing firm reproduced a colour adaptation of one of my etchings for its house calendar. When it was brought to my attention, I took action. The printers attempted to pin the responsibility on the free-lance artist from whom they had bought the design, but they ultimately admitted responsibility and took the advice of their legal advisers to settle out of court.

AYRE: You had no difficulty in proving that it was your work that was copied?

TAYLOR: Not at all. Although it was in colour, anyone could see that it was my design. The law says, by the way, that a reproduction doesn't have to be an exact copy to be an infringement. "Any copy, including any colourable imitation" is sufficient. A substantial part of the work must be copied however. Mr. Fox mentions as an infringement of music copyright a reproduction of as much of "Colonel Bogey" as could be played in twenty seconds.

AYRE: Have you had any experience with copyright in the United States?

TAYLOR: A Boston newspaper published several of my etchings of skiers without asking my permission or giving me compensation, or even credit. There wasn't much I could do about it, because the United States doesn't subscribe to the Berne Convention. The only way a Canadian residing in Canada can protect himself against copyright infringement in the United States is by getting a Washington copyright.

AYRE: It would have been different if the Boston paper had reproduced those etchings on its art page, to illustrate a review of your work or an article on Canadian art.

TAYLOR: Yes, that would be an accepted use of copyright.

AYRE: And quite desirable, too. What about the publicity that comes to the artist when

a museum which owns one of his works sells reproductions of it?

TAYLOR: It isn't always advisable for the artist to be too stiff, but there should be a clear understanding. If he wants to sell his copyright, well and good, but I agree with Mr. Fox that the artist should have an agreement which would guarantee him royalties. Even more important than royalties, however, is the quality of the reproduction and the artist should have a right to pass on that.

AYRE: I'm afraid we can't go into all the ramifications. Perhaps we have done enough to alert the artist to his rights. . .

TAYLOR: If he wants to know more, he can always study the Act or read the synopsis prepared by the Canadian Arts Council. Senator Léon-Mercier Gouin has published a book, *Le Droit d'Auteur*, and the Société des Écrivains has a pamphlet on the same subject, in both French and English, which proposes some changes in the copyright law.

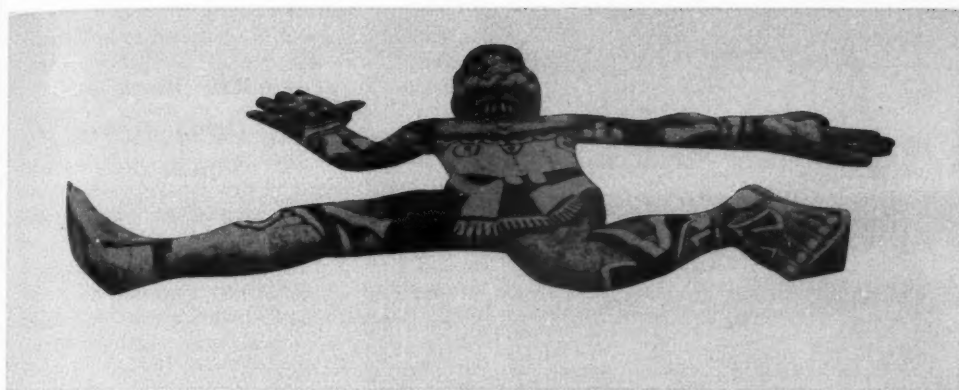
AYRE: But there's one more detail I'd like to bring out. It has to do with the moral right. Let me quote Article 6 *bis* of the Rome Copyright Convention of 1928: "Independently of the author's copyright, and even after transfer of the said copyright, the author shall have the right to claim authorship of the work, as well as the right to object to any distortion, mutilation or other modification of the said work which would be prejudicial to his honour or reputation."

TAYLOR: That is a far-reaching provision.

AYRE: However, Paragraph 2 of the Article says: "The determination of the conditions under which these rights shall be exercised is reserved for the national legislation of the countries of the Union. The means of redress for safe-guarding these rights shall be regulated by the legislation of the country where protection is claimed." I gather that while Canada recognizes the moral right we haven't done very much about it. According to Mr. Fox: "The statute does not say who is to decide what amount or what quality of distortion, mutilation or modification would be prejudicial to an

author's honour or reputation." He says that the subject has received wide treatment in Europe and South America but that there is no corresponding section in the British Copyright Act and adds: "and despite the quarter of a century during which the section has found its place in the Canadian statute, no case has been heard by the courts in which this section was invoked. It is interesting to speculate whether the reason for such lack of interest in the section lies in the honesty and integrity of Canadian publishers, performers and owners of other reproducing media or in the apathy and indifference of Canadian authors, artists and composers."

TAYLOR: Even when they are authorized, reproductions are not always as faithful as we would like to see them. That is not necessarily a reflection on the honesty of the publishers. I shouldn't say there was much pirating or wilful mutilation in Canada. But I do think the results would be better for everybody if the artist and the publisher worked more closely together. It is not a Canadian problem, you know. It is a world problem. Rouault brought it up at Venice. I think a quotation from his statement would be a good close to our remarks: "The moral right to see that no alteration is made to an artist's work, to safeguard each in its entirety, is usually exercised by controlling reproduction. Too often, reproductions, particularly 'colour' reproductions, that are complete travesties, are printed in large quantities. And it is even true that the larger the printing the greater is the risk of it being mediocre, and the more difficult becomes the fight against this mediocrity. Inadequately armed as he often is to defend himself even in his own country, once across its borders the artist of today is generally powerless. Nothing short of an international agreement, completely binding and carrying the certain threat of severe penalties against publishers who do not have reproductions passed for the press, will put an end to practices which cheat the public by presenting them with masterpieces which have been distorted purely for the benefit of dishonest business men."



New Murals and Mosaics in Mexico

DONALD W. BUCHANAN

SCAFFOLDING, in a score of locations in Mexico City today, spells artists at work and murals in the making. The painters and their assistants handle not only brushes but also power sprays, for they have vast spaces to fill and they make use of remarkable new paints with strange names, pyroxylin, ethyl silicate, vinyl acetate.

Last summer, I saw distinguished painters, such as David Alfaro Siqueiros, executing designs in a variety of settings ranging from the concrete façades of the new university buildings to the walls of hospital waiting-rooms. Even the marbled and old-fashioned Palace of Fine Arts (style 1910) had its share of the ladders and planks and ropes of the muralists; above the landing of one of its monumental stairways, closely fitted masonite panels had been installed and here Rufino Tamayo, that most sophisticated, travelled and yet most thoroughly Indian of Mexican artists, was adapting the dry, nervously penetrating style of his easel paintings to the forthright demands of a decorative composition on a large scale.

But decorative, I reflected as I viewed this and other murals in that city, is hardly the right word to use in describing such work.

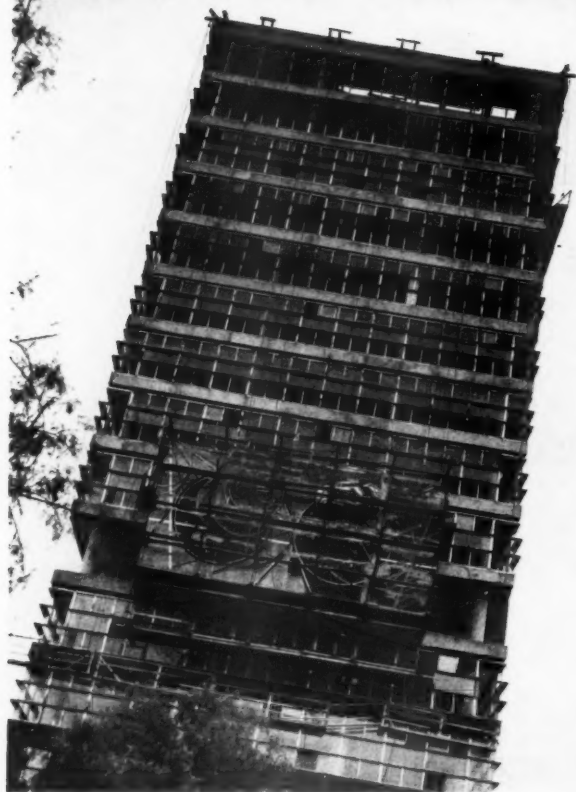
Contemporary murals in Mexico are much too dramatic in content, too intense in expres-

sion, or too pregnant with social reference to be classified in any set category, decorative or otherwise. The best provide an amalgam of popular history, readily understood symbolism, persuasive composition and daring technical experimentation. The most powerful synthesis of such elements has been achieved by Siqueiros, the weakest by Diego Rivera.

For many years Rivera's stock-in-trade was a formula both blatant and anecdotic (peasants, generals, capitalists and prostitutes spread over the walls in calculated disarray), and so often was this repeated by him that even later variations in subject and content have done little to relieve the tedium which most of his murals induce today. Also, while he did much to persuade other artists to revive the techniques of fresco painting, he now turns out to have been a relatively poor technician, himself, in that medium. Many of his frescoes, particularly those I saw in the Ministry of Education in Mexico City and at the Cortes Palace in Cuernavaca, are already faded, cracked and otherwise dilapidated.

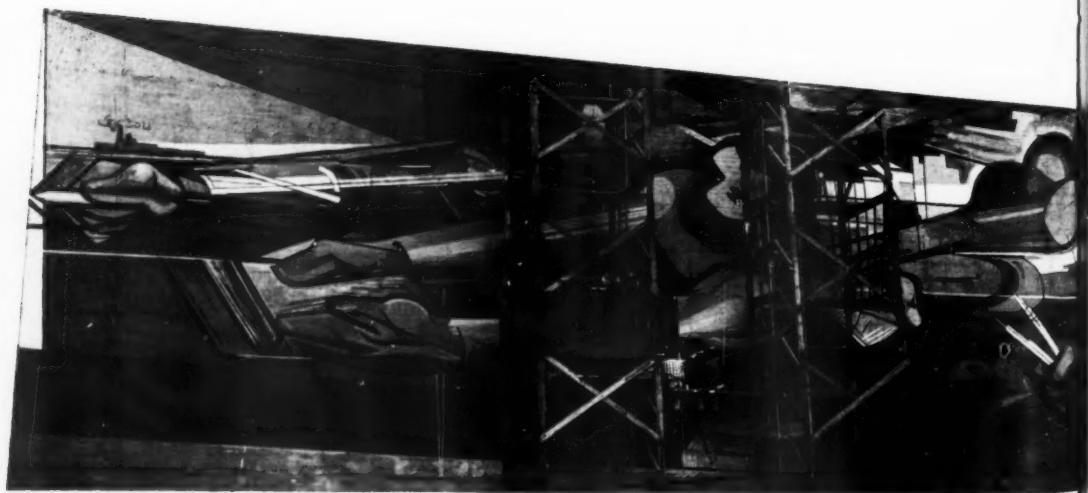
Yet he has considerable talents which cannot be written off. Recently he surprised his critics by producing vigorous designs in an unusual medium, mosaic sculpture. Two years

Above: Polychromed figure of Tlaloc by Diego Rivera



***The Work of
David Alfaro
Siqueiros***

Three great murals serve to relieve the otherwise severely functional aspect of the glass enclosed tower of the administration building in the University City of Mexico. The above view shows scaffolding still in place on one of the projecting murals. Below is an even larger design, about one hundred feet long, on the wall of the entrance hall, which forms a wing to the base of the tower. The theme of these murals by Siqueiros is "the ascent of culture".



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ago he was commissioned to do a figure of a Rain God to be set up in low relief within an ornamental pond before the intake station of the Lerma waterworks, a new public utility of which the city is justifiably proud. Rivera's resulting creation is so stupendous—one hundred feet of length for a leg alone, which means that a standing man becomes the size of one resplendent toe-nail—that I approached the park which contains the pool with some trepidation lest not a work of art but a monstrosity confront me. However, I need not have worried. This creature which might so easily have become a transgression

into the grotesque was not; it was rather a unique work of art in mosaic and stone.

The sweeping limbs of this figure appear half submerged through the ripples on the surface of the pond. They may seem dark, even sinister, in a shadowed light. But let the sun shine and such sombre overtones as may exist are dissipated quickly by the intermittent underwater brilliance of the variegated tiles and by the more than occasional flashes of rich colour in the stones. The culminating effect is one of life and of motion—which is as it should be, for this polychromed figure represents the ancient Aztec god, Tlaloc, "He Who Makes Things Sprout", the giver of water and life.

"The traditional origin", Rivera has written, "of this method of sculptural proceedings is in the 'mounds' of the culture of the 'mound builders'." These ancient remains, once so puzzling in meaning even to specialists, have now been revealed by aerial photography to be the ruins of enormous sculptures "developed horizontally by people of a sufficiently powerful imagination" to visualize them vertically. Rivera believes that here in his heroic figure of Tlaloc he has recreated a type of art which contemporary man, who is accustomed to seeing the pattern of the world from airplanes, should be readily able to appreciate.

Siqueiros was on the scene of the Mexican artistic revolution as early as Rivera; in fact, he was the organizer in 1923 of the historic Syndicate of Painters, Sculptors and Intellectual Workers which launched today's cultural renaissance in Mexico. First to break out from the confines of the more traditional techniques, he demonstrated that plastic paints, particularly those based on pyroxylin, could be effective aids in modern art.



Above is a large painting done with pyroxylin on masonite by Siqueiros. Entitled Our Present Image, it is in the collection of the National Museum of Fine Arts in Mexico City. At the right is a photograph of Siqueiros taken in November, 1952





"... the designs are transferred to the sloping walls of the stadium . . . then built up with stone, to which colour is afterwards applied."

His creative genius stems from his ability to combine ideological fervour and fierce expressive power with a cool mastery of the science of his craft. While there is a violence in his work, it is a controlled violence. To those qualities of form and imagery which he commands, he adds a knowledge of new and compelling textural effects. Such textures, either roughly spread or lustrously smooth, force the eye to yield, to be violated or entranced, as his brush dictates.

His experiments with plastic substances have now been taken up by others. The Mexican government itself has established in the National Polytechnical Institute a department devoted to investigating new and improved materials for use in the fine arts.

To appreciate the heights of accomplishment now possible to artists who have mastered these aids, you should visit the recently completed University City of Mexico. Here, on

the outskirts of the capital, Mexican architects, muralists and sculptors have forged what, in this day and age, is an unexpected unity of achievement. These great academic structures, which form the latest of the world's wonders, have been going up during the past few years, on the waste of an ancient lava field, called the Pedragal, a few miles to the south of the capital. The project is immense; already built are thirty or so large lecture halls with associated offices, laboratories, libraries, administration and service blocks, also a diversity of sports and recreational pavilions and a colossal stadium. Dormitories, faculty housing and certain other facilities will be added later. Equally ambitious in size and number are the accompanying murals, mosaics and stone sculpture in low relief,—all told they cover wall areas of some ten thousand square metres! Of these, the largest are by Siqueiros on the administration building, by Rivera on

After a morning spent in supervising work on his mosaic sculptures, Diego Rivera rests near the University City of Mexico.



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the stadium, and by Juan O'Gorman on the outer concrete enclosed stacks (116 feet high) of the main library.

When you approach Mexico City along the four-lane highway, which comes down over the hills from Cuernavaca, you notice, from a distance, the mural by Siqueiros standing out beside these cactus-fringed groves of Academe like a great beacon sign. As it looms up round a bend in the road you receive from it that same shock of aesthetic surprise which the ballet-goer experiences when he watches from the top balcony the curtain go up to reveal some colourful and ingenious back-drop created to bring into focus the action on the stage. But yet how far, in reality, from anything in the landscape of the ballet is the panorama which here encircles one!

The University City, standing on a field of lava within sight of that oldest of pre-historic Mexican pyramids, the circular stone-ramped temple of Cuicuilco (circa 8000 B.C.) is in the midst of surroundings which attest both the age of man and the impermanence of geology. Volcanic hills and peaks dominate the near and further horizons to form, along with the Pedragal, a scene of combined grandeur and magnificent desolation. To escape their presence, you have to move past the outer fringes of buildings into the inner campus of the university. Here the more ordered aspects of life take over. The stern mountains no longer distract the view and you can contemplate, at leisure, the harmonies of architecture.

Within these now tall, now elongated groupings of wide-windowed offices, brick-sided lecture halls and concrete-domed laboratories, within and above this mile-long campus of lava-stone paving and grass, of tree-lined paths and covered terraces, the many murals and mosaics assume their rightful setting and just proportions as vital elements of design in an architectural whole.

A similar balance and unity appear in the stadium, although, when you stand directly under its rock-faced escarpment, you may have doubts, for looming above you is an unbroken assembly of gargantuan sculptures in low relief, which cover the whole sweep of the outer walls. Designed by Rivera these

huge murals in stone put his previous Rain God sculpture into the class of a toy. But as the stadium seats 110,000 and has standing room for 30,000 and is the fifth largest in the world, his figures, illustrating the history of sport in Mexico, from pre-conquest games to modern baseball, had to be gigantesque in order to fit adequately into their background. Drawn by the artist in cartoons, the designs are transferred to the sloping walls of the stadium by assistants, and then built up with stone, to which afterwards colour is applied. Rivera himself calls it "pictorial sculpture".

A fuller description of the University City has appeared in the California magazine, *Arts and Architecture*, the complete August number of which was devoted to a description of it. There we read that the University of Mexico is the oldest (1551) on this continent, and that it has been suffering for the past fifty years from a lack of sufficient accommodation for its rapidly increasing enrolment (more than twenty-two thousand students at present). Miguel Aleman, during the term he has just completed as President of Mexico, made the financing and construction of these needed buildings his favourite project. Yet, as Carlos Lazo, the director-general, who guided the teams of architects and engineers, explains: "The City is not merely a matter of planning and putting up buildings. It is not a simple change of address, or a matter of moving from the old classrooms, but rather the response to a deep need for a transformation in all that is physical, economic, scholastic, and social."

While there is no university "style", there is a "unity in diversity". A total of 140 architects were commissioned and they were allowed much freedom of conception.

"In the Ciudad Universitaria painting and sculpture have been integrated with architecture", concludes Juan O'Gorman. "Although the final judgment will have to be left to the future, at least the attempt has been made to bring into being a complete plastic art, of our time, in our tradition, and expressing the aspirations of the people of Mexico."

When will a similar attempt be launched in Canada? It is high time, at least, that an experimental beginning was made. Which among the governments and the many rich

industries and commercial firms in this country will be the first to commission such a mural, not for an inner room or hall but for the exterior itself of a new bank or school, an office structure or library? Those startlingly blank concrete surfaces, so often to be found in our contemporary buildings, present a challenge to artists and architects alike.

... and a Note on Plastic Paints in Mexico

The tested results of the investigations into plastic paints for murals as conducted in recent years by the experimental workshop of the National Polytechnical Institute in Mexico City deserve to be brought to the attention of Canadian artists. I shall attempt to outline here the more important of these findings. But before I do so, a word should be said about José Gutierrez, who is in charge of this research.

Gutierrez is a Mexican artist who obtained his primary knowledge of plastics while taking advanced studies at the Pratt Institute in Brooklyn. Since that time, his whole outlook on painting has changed. He is now as engrossed in mastering all the novel permutations and combinations of spatial effects and textural variations to be obtained by the appropriate use of these unusual mixtures as ever Uccello was when confronted in his day with what, for fifteenth-century Florence, were the equally novel secrets and possibilities of "the sweet science of perspective".

I met Gutierrez several times and was taken to his school. He has already had several Canadians as pupils, including Arnold Belkin of Vancouver, whose work is described on page 84 of this issue.

At the Polytechnical Institute, his department has been assigned a few rooms in a low structure of the factory or warehouse type; here each student is given a rough area of concrete wall on which to do his class exercises. Standing in the corners are tall roundish containers, full of crystalline fragments of silicate or smooth beads of vinyl. These are the raw products from which, with added pigments, the student has to learn to make his own paints. Men and women alike wear overalls. They have to be able to manipulate a trowel as well as a brush; before they gradu-

ate, they have to prove that they are as at home with masons and skilled construction workers as they are with art professors and chemists.

The conclusions which Gutierrez has accumulated have now been carefully put down by him in manuscript form. These he hopes to have printed soon, preferably in English for international distribution.

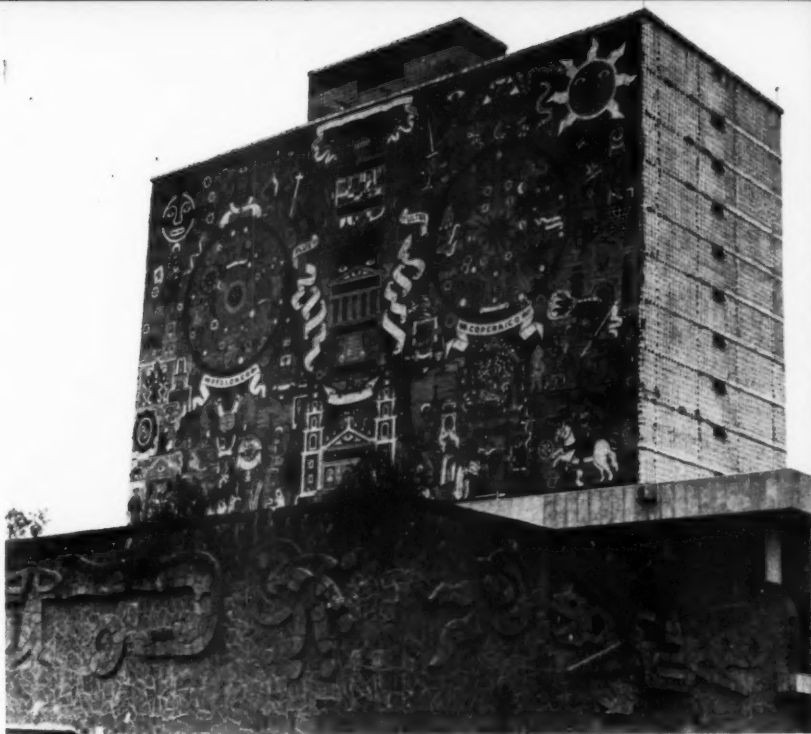
His findings, in which other Mexican painters concur, indicate that the following four plastic compounds, ethyl silicate, pyroxylin, vinyl acetate and vinyl chloride, when ground and mixed with pigments, are definitely suitable for murals and other applications in the fine arts. Of these, only pyroxylin is commercially available as a ready-mixed paint and as such is best known to most of us under the trade name of Duco. The others have to be prepared by each artist himself.

Masonite panels form the best base for paintings done in pyroxylin, although some artists employ asbestos board. These lacquers can, in their ground coats, be readily applied with an air brush. When I went to view a mural designed by Siqueiros for a new hospital, I found the preliminary groundwork was being done for him by a young assistant, who was filling in specified areas with thin coats of even colour. The modelling and the surface texturing of the forms would later be completed by Siqueiros himself.

Drier, less glossy surfaces than the more virile effects peculiar to pyroxylin can be obtained from the vinyl acetate paints. This plastic substance, when mixed correctly, will adhere to practically any surface. An interior wall of concrete, in fact, makes an ideal base. For this reason, as concrete is almost a standard structural element in Mexican building, these vinyl paints are being more and more widely favoured by Mexican artists for indoor murals. They are also used for smaller easel compositions on canvas or masonite. A variation is vinyl chloride, which can be used outdoors, but which so far is recommended mainly for polychrome sculpture.

The most sensational recent development, however, relates to the use of ethyl silicate. This when prepared properly as a paint by the artist himself or by his assistant is perfectly

*A Modern
Library
Adorned
with Mosaics*

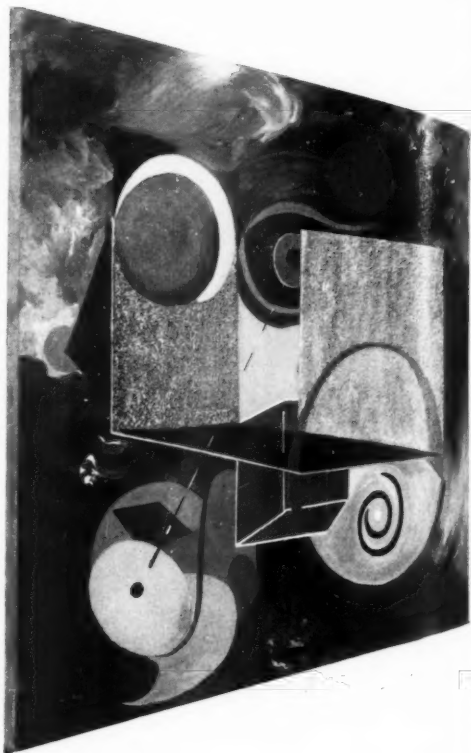


Juan O'Gorman, architect of Mexico's university library, has designed resplendent mosaics to cover the 116 foot high walls of the library stacks which rise in a concrete enclosed tower above the reading rooms. The stone retaining walls of the terrace beneath are carved with Indian themes, and the mosaic treatment continues in the surrounding pavements. When the above photograph was taken, the mosaics, composed of millions of small stones in ten colours of varied tone, had only been completed on one 190 foot long wall. In the photograph below, O'Gorman and his assistants, seated on scaffolding, are transferring the outlines of the cartoons to the walls of the library.



satisfactory for application on concrete exterior walls and will prove enduring in all weathers.

Despite the success recently achieved with this particular medium in the temperate climate of Mexico City, there is still some doubt in the minds of Canadian artists that murals, similarly prepared on concrete, could stand up for long under the rigours of our sub-zero temperatures. But chemists state that if ethyl silicate and vinyl chloride paints are suitable for outdoor use in Mexico they should be equally satisfactory here, for extremes of cold should have no appreciable effect on them. But what, ask the architects, of the concrete walls themselves which sometimes tend to chip and crack in the Canadian winter? Our paint chemists reply that, while little is known of coatings based on ethyl silicate in Canada, exterior concrete paints with low permeability are available which will exclude moisture from the concrete substrate and assist in keeping the wall in sound, smooth condition. Hence one of these under-coatings, with ethyl silicate paints used afterwards for the mural designs, might conceivably provide the solution to meet Canadian needs.



In these two paintings, *The Pendulum*, above, and *Thunder*, below, José Gutierrez has used pyroxilin and vinyl mixtures for exciting contrasts of texture. Done experimentally on slightly concave masonite surfaces, these compositions, when viewed sideways, appear to take on new proportions and colouring; this results from variations in the reflection of light coming from these strangely textured surfaces, when seen from different angles.

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Some New Canadian Painters and Their Debt to Hans Hofmann

JOE PLASKETT

Joe Plaskett is a young New Westminster painter who has returned to his home on the Pacific Coast after an absence of some six years. As winner of the first Emily Carr scholarship in 1945 he studied for a year in New York and San Francisco and then for two years he taught, chiefly as principal of the Winnipeg School of Art. Afterwards he spent two years and a half studying, travelling and painting in England, France, Spain and Italy.

Several one-man exhibitions of his work, including major showings at the Vancouver Art Gallery, the University of British Columbia Gallery and the Winnipeg Art Gallery, have been held since his return. These have revealed an artist of outstanding sensibility. His pastels, charcoals and canvases are vivid and direct translations of his emotional response to the world; things and situations are of importance only as catalysts of feeling. And the powerful element in effecting these translations is coloured light. A child, playing with a glass prism by daylight in a window, enjoys an intensified experience of light; this, however, is an element which adults tend, in everyday living, to take for granted. In Joe Plaskett's paintings, light surges through colour. Here, too, is an experience of light such as the child obtains with the prism, but here it becomes so intense as to symbolize the life-giving power which light possesses. His deft hand orders his coloured lines about with all the verve and assurance of a Chinese calligrapher. Such qualities make his pictures memorable.

BEFORE the nineteen-forties, particularly in the United States, the cry was for a regional art, a literary kind of painting, concerned with saying something about the life of the people but with little real interest in how it was said. During the forties there came a greater awareness of aesthetic purposes. How it was said replaced what was said. The fifties may well bring a fusion: a conviction that knowing what to say means nothing without knowing how to say it, and that knowing how to say it means nothing until the artist consciously forgets how to say it in the fire of his struggle with a new idea.

The forties, hastened by cataclysm, dispatched the traditions of our past masters of painting as cruelly and swiftly as they destroyed life and the monuments of architecture. When death is urgent so is life. Creative forces arose which shattered the old and established the new as drastically as in any previous period of renaissance. A new concept of space in painting has come to us; before it we are still blinking our eyes.

These new ideas had already for a generation or two been slowly developing in

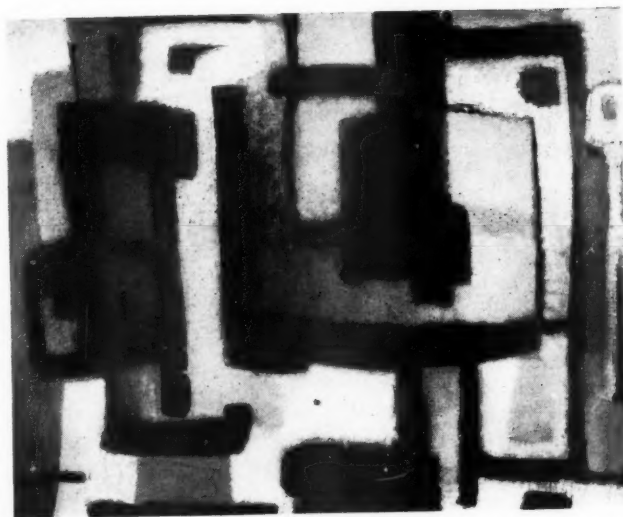
Europe. Many of us might still be hankering to paint the Canadian shield if the war had not helped to put us more closely in touch with the contemporary thought of Europe. This arose partly through the arrival, as exiles on this continent, of many advanced critics and painters from Germany and France. One of the first to arrive—he left the year before the shadow of Hitler fell upon and blacked out his native land—was Hans Hofmann. In him these new revolutionary ideas of space found a protagonist, a prophet and a teacher. He established a school in the United States; for a decade now Canadians have been travelling to New York in winter and to Provincetown on Cape Cod in summer to study under him. There they found him to be ruthless in breaking down their academic and naturalistic vision, in pushing them to see in terms of the plane and of the space divisions.

In 1947 Canadians invaded the Hofmann school in force. I had been there since February of that year and in the summer there came Alexandra Luke and Ron Lambert of Oshawa and Lionel Thomas of Vancouver. Hortense Gordon of Hamilton, who had been one of



HANS HOFMANN

Tree of Life



LIONEL THOMAS

Composition

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JOE PLASKETT

*Pont des Arts,
Paris*

Charcoal drawing



the first Canadians to learn from Hofmann, was also there. In 1948, J. W. G. MacDonald made his first contacts with the school and the winter sessions in New York have since been attended by Don Jarvis of Vancouver and Tak Tanabe of Winnipeg.

The result of this has not been, as some would imagine, the formation of a "school" of abstract painters in Canada. The dynamism of Hofmann's personality does not produce submissive disciples. His teaching is of such force that those who are strong pupils eventually rebel against it, but by then he has given them the power to go their own way.

The tense and tragic figures, for example, in the paintings of Don Jarvis have a quietness and restraint that is a far cry from Hofmann's furious optimism.

Tak Tanabe has entered a region of calligraphy in his painting, "using", as he says, "what would amount to a kind of writing, hieroglyphics." He adds, "In this I think I have broken away from the definite plane extensions, form building, volume defining of Hofmann." Besides, the influence of Tanabe's Japanese ancestry is strangely present in his work, particularly in his early landscapes of mountains, done at Banff; he possesses a subtlety we hardly know in Canada, a colour sense that blends the harsh and the tender.

Lionel Thomas, when he visited Hofmann, was striking strong notes in shape and colour, but he turned, after a summer in San Francisco with Mark Rothko, to drowning these clamorous forms in a painting of more liquid transparency. Floating amorphous shapes and dissolving colours now push the canvases of Thomas out of the realm of set problems of thought and set them free from physical laws; they seem to obey their own waywardness. In this, Thomas seems to defy Hofmann's insistence that "the frame is the spiritual limitation of the work, the first and last line of the composition". Yet Hofmann never set limits to the imagination: "When there is life you never think of the paper. The paper is forgotten. It becomes a world."

Ron Lambert began, in a way, as a Tom Thomson of a latter day. He is a lover of the out-of-doors, not an intellectual at all, nor a primitive, but a natural painter. When he began painting abstractly it was with the same instinctive sureness which his landscape sketches possess, without either pretension or sophistication. Such a painter need only trust himself.

J. W. G. MacDonald retains his own delightful spirit, poetic, fanciful and humorous. He found in Hofmann's painting a parallel to his own researches in automatism, whereby the

conscious controls, ruled by logic, are suspended and the subconscious impulses are given free play.

Alexandra Luke of all these Canadian painters perhaps comes closest to finding a common ground and a link with the buoyant and energetic spirit of this teacher. Her work is forthright and joyous. It does not know suavity, sentiment or charm, those overtones which win affection for many lesser artists. I remember Hofmann saying, "Painting is not a woman's profession. . . . It needs a strong fellow to do it. But sometimes a woman is strong too!"

The intellectual demands Hofmann makes on his students are enormous. They must painfully break down preconceptions and learn to command what is almost a mystical science of creation, which, however, is not guided by rule or logic, but by "empathy" or a "feeling into". He says: "When you think too much you think too little. It pushes you from intuition and natural impulse. . . . Make not with the mind but with the heart." Hofmann seeks what he calls a "golden between". "If there is too much emotion, the work will not be plastically formed (dilettantism). If there is too much thought, also not, —there comes a dryness. Perhaps better too much emotion than too much thought."

My own development has led me away from force and violence in abstractionism towards what I accept as my personal equation, an acceptance of nature, heightened by sensitivity, an unabashed romanticism.

What then is the debt to Hans Hofmann? It is this: the time lag which hindered our understanding is now ended. Instead of remaining content with outmoded and archaic forms, we are now aware that the cubists before 1914 had prophetically "split the atom" of academic form. Hofmann's aesthetic is built upon the cubist revolution of form and the fauve revolution of colour. In Paris, Hofmann had been an intimate of Picasso, Braque and Matisse, in the decade before 1914, when they began and finished a revolution. Ever since, paralleling Mondrian and Miro, Hofmann has been pushing these new frontiers to their seeming limits; yet the secret of his teaching lies in his comprehension of the *sine qua non*

of contemporary art, the releasing of form and colour from natural limitations, discoveries made respectively by cubists and fauves.

It is difficult to paraphrase what he says in his teaching. Hofmann has a horror of formulae. He constantly contradicts himself. His ideas take shape as he stands before the student's work. Asked why he did not write down his explanations, he said that he was not sure that he was right, and that as soon as an idea is written down it is no longer alive. The occasional papers he has prepared give little clue to the liveliness of his teaching.

First the student must learn to see. Seeing is an art. "Not by looking, but by looking and comparing do you really see." And he adds, "Everyone can see everything but not everyone can see the essential." What is this essential? As long as you just see the object, he says, you do not see the essential. You must first see the space.

Hofmann can show that the area between the cheek-bone and the chest has a shape just as the empty area inside a cup has shape. Space has as precise a form as the object that displaces it. Having seen the space, the student must learn to represent it, but it cannot be represented by the illusions of academic art. Fortunately the cubists gave a means to define space with precision: the plane. Through manipulation of planes the painter explores the negative space of nature. So the space volume of nature is translated into the pictorial space of the paper.

The student used to spend years in learning to draw the head in isolation. Hofmann now shows him that there is life, not in the head alone, but in the space surrounding the head. This space is not emptiness but is charged with potential force. When the artist becomes aware of this space he can control it. He can bring it to the highest pitch of force and expressiveness by even the smallest adjustment of spatial division on the paper before him. Hofmann can show that an adjustment of one millimeter can change a space from being small to being enormous. "Between two points", he says, "can be made a giant or a dwarf. That is what composition is."

Composition begins with the picture plane, and it must to the end be true to the essential



TAK TANABE. *Caged*

flatness of canvas or paper; that is to say, to present three-dimensional space you must use two-dimensional means. But the effect which the artist creates by the use of pictorial space is anything but flat or mathematically measured. The space pushes forward and backward, into depth and out, as well as up and down, right and left on the surface. Dry, dead elements, lines, tones and colours, at some point leap into life. This is the pulsating, breathing quality in a composition which Hofmann calls "push and pull". This counterpoint is no illusion of life; it is life itself.

The result has been called "abstract", a word which, however, here loses its common meaning. Actually the painter is drawing what he sees as objectively as ever Ingres did. The difference is that he is seeing another aspect of reality. Hofmann's students work always from the model. "Look more to nature than to Picasso", he tells them.

Colour can be used to create space and tension. Academic colour, however, merely decorates. To Hofmann colour is a force. It does not lie on or cover a form: it is form. The old idea of colour was a static one. For

Continued on page 79

ALEXANDRA LUKE. *Abstract Landscape*



Plate: Courtesy, The Picture Loan Society

*New
Murals
in
Canada*

Fritz Brandtner has been pioneering in a new technique, that of carving and colouring in linoleum. Shown here are the main panel and side wings of the decoration he completed recently in the Newfoundland Hotel, St. John's.



NO ONE can accuse the Canadian government of spending money foolishly on mural painting. In fact, it practically never appropriates money, either foolishly or wisely, for any such purpose. In this attitude, official Canada stands completely opposed to official Mexico. There the state deliberately fosters and finances such co-operation between painters and architects.

Among the few exceptions in the federal sphere here are the murals which have been commissioned for some of the D.V.A. hospitals built by our Department of Veterans Affairs. However, some of our educational and commercial organizations are more favourably disposed to considering art as a social vehicle. In recent years, several banks, railways, hotels, also colleges and universities, have sought out artists to embellish their walls. Not all of the results are significant but some of them are; these better examples deserve wider recogni-

tion and publicity than they have been given. This applies particularly to the work of Fritz Brandtner of Montreal, who has been pioneering in a new technique, that of carving and colouring in linoleum.

When the Canadian National Railways took over the operation of the Newfoundland Hotel in St. John's, a programme of extensive alterations was begun under the direction of the chief architect for the railway, George F. Drummond. Brandtner, who had previously created the three large stone reliefs on the exterior of the Central Station in Montreal, was commissioned to design and execute a mural in carved linoleum for the hotel. In its subject, masquerade or carnival, in the liveliness of its rhythms, the brilliance of its colour and the animation of its surface by textural variety, it is well suited to its function as a wall decoration for a ballroom. The main panel is 12 feet long by 3 feet high, the two

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wings one and a half feet each way. The work was carried out in Brandtner's studio, in five separate sections which were afterwards joined together in a continuous whole and affixed to the hotel wall. The artist first drew his design on the linoleum and then carved it, using many different cuts of the chisel, thick and thin, long and short, to enhance the gaiety of his painting—principally bright blue, red, yellow and green. Brandtner also executed four carved and painted linoleum panels for the dining-room of the hotel, each 18 by 22 inches. They show four types of ocean-going vessels, from Viking ship to modern steamer.

A filip to younger artists, desirous of proving themselves as muralists, was given two years ago by a contest held in Montreal. This was for a mural design for "Le Pavillon", a dining-room in the Hotel de la Salle, and was limited to students at the Ecole des Beaux-Arts. Mario Merola, who won the competi-

tion was only 21 when he executed his ingenious decoration with its pattern of buildings and streets in Montreal. The mural is 5 feet by 30 feet and is carried out in outline and flat tint directly on the wall. A student of Stanley Cosgrove and Umberto Bruni, Merola is now in Paris on a French government scholarship.

Down in the Maritime provinces quite a number of artists have by now had a chance to do at least one mural in their home communities. From among these, we reproduce Alex Colville's large panel, *The Circuit Rider*, which is on one of the walls of Tweedie Hall in Mount Allison University in Sackville, New Brunswick. The theme is historical; the figure of a circuit rider dominates the design because an itinerant Methodist minister is supposed to have inspired Charles Allison with the idea of founding the college. Predominant colours in this panel are bright blue, red,



brown, and yellow tan. It is painted in egg tempera on raw linen which has been glued to the plaster wall; the linen incidentally gives texture and also serves to reinforce the plaster surface.

In the new library building in Halifax, Donald McKay recently started to paint a series of murals on the subject of those armed services which have always occupied such a leading role in the life of that city. Then, in the Lancaster Hospital in Saint John, operated by the Department of Veterans Affairs, Miller Brittain has been commissioned to do a mural dealing with war, healing and rehabilitation. He is at present completing the sketch for it.

A less major effort from the Maritimes, but worth noting for its simple, and from a purely decorative point of view, effective technique, is one by R. W. Reid. This mural, which depicts female figures in various costumes from Eve through Joan of Arc to the contemporary sportswoman, is incised in white plaster in free flowing black lines which curve across the surface of the wall in unbroken outline. It is in Mount Saint Vincent College near Halifax.

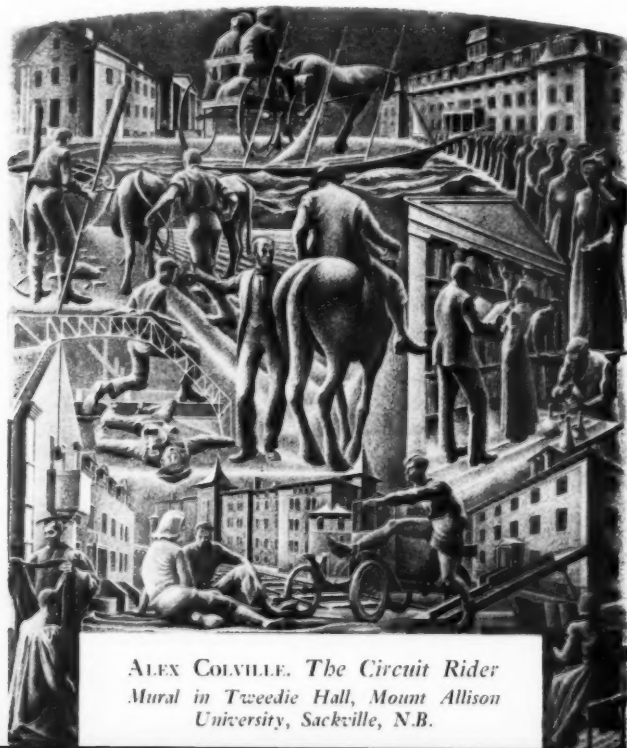
From elsewhere in Canada, many of the more interesting murals of recent years have already been recorded in this magazine, namely those by Charles Comfort, André Biéler, Eric

Aldwinckle, Ghitta Caiserman and Alfred Pinsky.

Western Canada, it would appear, has not been as active in this field in recent years as have been the Maritimes. But a few examples can be noted, including one created by J. L. Shadbolt for a hotel in Victoria. The mural done by Charles Comfort in Vancouver was illustrated in our autumn 1951 issue. Since then, an interesting one by H. G. Glyde on an historical theme has been placed in the reading room of the Rutherford Library at the University of Alberta.

Even if wanted, an outdoor mural of the Mexican type was not feasible for Edmonton's library, as its exterior was covered with decorative Georgian windows. Such an achievement, however, might have been possible at the University of Manitoba, where a new library was recently designed possessing one large and suitable blank outer wall. But, instead, the architects merely broke its surface with a pattern of tiny glazed openings. Which goes to prove that we certainly haven't yet reached the stage in Canada where we dare, as the Mexicans do, to bring in our own artists to devise new and more indigenous means of bringing colour to contemporary façades.

DONALD W. BUCHANAN



ALEX COLVILLE. *The Circuit Rider*
Mural in Tweedie Hall, Mount Allison
University, Sackville, N.B.

What's Wrong with Art Exhibitions in Canada?

GEORGE ROBERTSON

IMEDIATELY prior to the exhibition of the Ontario Society of Artists, in the spring of 1951, a small group of painters, led by portraitist Kenneth Forbes, resigned from that group as a protest against the pictures that had been selected for showing by a five-man jury of their fellow artists. The action of Mr. Forbes and his colleagues received considerable attention from the local press, which attempted vainly to make of it a *cause célèbre*, yet the true significance of the incident passed almost unnoticed by newspapers, public and artists alike.

What few realized, and no one said aloud, was that an exhibition jury in an art society, which incorporates many artistic languages, had had the courage, for the first time, to place unity and standards of selection above the interest of any individual member. While this earned the jurists an unprecedented amount of scorn and abuse, it also produced one of the most successful exhibitions in the history of the O.S.A.

There is a useful lesson to be learned from this almost forgotten incident.

Under existing conditions, these exhibiting societies provide our artists with almost their only real opportunity to bring new work regularly before the public. Yet dangers exist which now threaten to defeat the purposes for which the societies were originally formed.

There was a time, not so long ago, when each of these bodies represented not only a group of artists, but artists who thought very much alike about what they were trying to achieve, and how they intended to achieve it. When you went to the Royal Canadian Academy or a showing of the Canadian Group of Painters you knew in advance which school of thought each defended. The exhibitions had a different point of view; whether the result was good or bad depended entirely on the level of work included,—and possibly whether or not you believed in what the group was after. At least they stood for something concrete and you could defend or damn them on those grounds.

Now, however, in an understandable desire to have their paintings shown as frequently as possible, we have the spectacle of artists joining or exhibiting with any society that will have them. The result, of course, is that all exhibitions inevitably are beginning to look alike,—long, rambling, and with as wide a variety of styles as there are factions within each particular organization. A feeling is growing among the public that once you've seen one, you've seen them all. To illustrate the extreme to which this has been carried, I detected one painting by Stanley Cosgrove which succeeded in finding its way into five art exhibitions in Toronto in a little over a year.

This situation could eventually prove disastrous to the whole cause of Canadian art. Those artists, who had hoped to gain a wider audience by showing with several societies, are now in fact, coming close to losing not only their identity, but also the interest of those who have supported their way of painting in the past.

One thing is certain—with so many artists holding dual, treble, and quadruple memberships, the existence of so many separate societies is becoming meaningless. In the major centres, Toronto and Montreal, by far the greater portion of the programmes of the public art galleries is taken up with the annual or biennial showings of the senior societies. This incidentally severely limits the space available for other art events. For the most part, these exhibitions add little that is new to our experience. The same artists, working in different media or exhibiting under different banners, tend to appeal to an ever narrowing circle of friends and admirers.

On the other hand, the greatest impact which Canadian art, in a national sense, has ever had on the public at one time, was in 1950 when the Art Gallery of Toronto arranged for a selective exhibition, drawn from all societies, of contemporary Canadian art. While there was much the matter with the way it was finally presented, it still embodied

the best exhibiting principle this country has ever seen*. From Vancouver to Halifax, it attracted the attention of press and radio, for at last here was a chance for the public to see, in a single showing, what our artists were creating in all media. For some reason, the various societies which participated were reported to be unhappy with the experiment. If this is true, it is a great pity, for such a selection, if made annually and sent on tour of the major cities, would do more to revitalize the exhibiting of Canadian art than any other single project ever could. Then too, it would help free gallery space at other times of the year, for experiments in presenting the work of our artists in a variety of other ways. In addition to the one-man showings which have been initiated by many galleries this past few years, it should be possible to hold invitation exhibitions on such themes as genre painting, landscape, figure painting, non-objective art and so forth. Properly arranged and presented, these could provide our artists with the additional channels to public appreciation without any compromise of individuality. These would also serve to acquaint the public with specialized sections of Canadian art in a manner that could be both novel and stimulating.

Failing all else, much can be done to improve the standard of our present exhibitions by stronger and more consistent jurying. Lately, too much attention seems to have been paid to personalities and far too little to the unity of the selections as a whole. Since few organizations now represent any particular aesthetic creed, the work of the juries has become tremendously difficult. They have to select from the widest possible variety of styles those paintings which they feel, as a collection, will make the strongest possible statement. Like a good painting, a good exhibition has a rhythm, and it is the jury's job to discover and exploit that rhythm to the utmost.

To do this job conscientiously, each member of a jury must ask himself the question, "Will I be able to reject an inappropriate

painting by a colleague and face him the day the acceptance list is published?" Obviously, those who rejected Kenneth Forbes' work in 1951 did ask themselves some such question, and were prepared to suffer the consequences of their integrity. Because they stuck by their ideas, they presented an exhibition which was, if nothing else, honest and consistent. In other instances of recent date, this honesty has not been quite as evident. A short while ago, I inquired of a member of one such jury how two pictures, which seemed lamentably inadequate, had managed to be chosen. He looked slightly ashamed and went on to explain an unhappy circumstance in the artist's personal life which had caused the jury to close their eyes as the pictures went through. In partial defence of his action, he explained, "I thought one was enough, but the others insisted, so we let them both go by."

This, of course, is an extreme case, but, all the same, it is important because it indicates clearly the irrelevant pressures to which every jury is subject when it comes to judge the works of its fellow members. It is an evil we could understand, and possibly even tolerate, if these society exhibitions did not occupy such a vitally important place in furthering public appreciation of Canadian art. Under the circumstances, even the pettiest politics and personality conflicts are magnified to the extent that they can strike a critical blow at the progress of art in this country.

If the societies insist upon retaining the task of almost exclusively presenting and promoting the work of Canadian artists, they must re-examine their attitudes and practices in regard to this responsibility. There is no question that all of us, artists and audience, are in their hands. In considering their power, may they use us well.

Editor's Note: As we go to press, the National Gallery of Canada announces that it plans to revive its Annual Exhibition of Canadian Art, which is scheduled for March, 1953, in Ottawa. The preliminary selection for the exhibition, which is to include the best work in oils produced during the past year, is being made by regional committees acting in an advisory capacity to the National Gallery.

*This same method in principle, was followed in the annual exhibitions of Canadian art held by the National Gallery of Canada from 1925 to 1933.



DOMENICHO. *St. Cecilia*

Winnipeg Art Gallery

The Winnipeg Art Gallery

ALVIN C. EASTMAN

WHEN it comes to establishing an art gallery every community has its own problems but those of Winnipeg follow a pattern which has been common to many cities in North America. The beginning usually goes back to a period some years earlier when one or two initial collections of art were given to the city and considered worthy of preservation. Rooms in some civic building were then found to house and exhibit them; this became the starting point and from there the growth of the gallery begins.

Public-spirited citizens then organize themselves into a board of governors, adopt a constitution, employ a curator or director, as the case may be, to organize a schedule of exhibitions throughout the year and to have the gallery function both for the pleasure and recreation of the citizens and as an educational institution.

Soon one finds that the original housing conditions are inadequate. This is the prob-

lem now in Winnipeg. With an appreciation of art awakened in a community the size of Greater Winnipeg, with a population of over four hundred thousand, the Board of Governors realize that the building of an art gallery which will be a credit to the city cannot be long postponed.

The Winnipeg Art Gallery was founded in 1912 under the presidency of James McDermot and located in the old Industrial Bureau. It was not until 1932 that it was established in more suitable quarters in the newly completed Civic Auditorium, with Colonel Hugh Osler as president. The nucleus of the present collection was given by two public-minded citizens, Mr. A. A. Heaps and Mr. J. G. T. Cleghorn in the thirties. The city provides the gallery with space and makes an annual grant towards expenses of operation. The school board donates funds for the children's Saturday morning classes. Other income is contributed by membership.

The Cleghorn and Heaps collections consist mainly of English mid-nineteenth century landscapes. Most of these canvases are rather modest examples and cannot be regarded as significant. A few of the Cleghorn paintings, however, are by old masters and the finest example is unquestionably Domenichino's *St. Cecilia*, a good painting of the Italian Baroque. There is also a portrait of Archduke Maximilian III recently attributed, on authoritative grounds, to an Austrian master of the eighteenth century. In the main the Cleghorn and Heaps collections represent the modest taste of the mid-Victorian era, when collectors with a limited point of view preferred to acquire the work of Royal Academicians. But these gifts initiated the one official recognition of art by the municipality; without them Winnipeg might have been without an art gallery today.

Also other donors have given a few paintings of the late nineteenth and early twentieth centuries. Then, in the past year, we have considerably added to the collection of Canadian art. Many of these canvases, all of them fine ones, such as Morrice's *Trinidad Scene*, Emily Carr's *The Cove* and Lawren Harris's *Agawa River* are the gift of Mr. John A. MacAulay, now president of the gallery. The Arthur Lismer, *Sombre Isle of Pic*, *Lake Superior*, is the gift of Mrs. R. A. Purves, and a Prudence Heward, *The Farmer's Daughter*,

has been presented by the artist's estate.

One of the first duties of those in charge of an art gallery of this kind is to weed out from its permanent collections the poor examples and reserve only those paintings meriting exhibition. This we did during the past year. Another essential duty is to photograph the collections and to see that colour slides are made for lecture purposes. There is the further obligation of those in charge to increase the standard of the collection, raising its general artistic level by a discriminating selection when gifts are offered, and by careful, well chosen purchases. This we hope to do as the opportunity and funds present themselves. In the meantime a valuable permanent loan of studies in oil by the Group of Seven and other Canadian artists, also examples of English graphic arts, have been made available from the old quarters of the Winnipeg School of Art.

Every permanent collection should be catalogued. The collections in the Winnipeg Art Gallery were listed, but no professional catalogue had been made prior to 1951. With a model card and the necessary preliminary instruction, some members of the Women's Committee went to work and within six months an adequate documentation had been completed. This included detailed information on the artists and on each painting, listing title, dates, followed by description of medium



EMILY CARR

The Cove

Winnipeg Art Gallery

ARTHUR LISMER

*Sombre Isle of Pic,
Lake Superior*

Winnipeg Art Gallery



or technique, size, condition, and marks such as signature. Under "Remarks", other galleries where the artist's work was represented and exhibited, and where his work was published, were recorded. A small photograph of each painting was attached to the back of the card for verification purposes and quick reference. We cannot urge too strongly that a good catalogue system be carried out in all the smaller galleries where this has not been done.

Prior to November 1950 when the present board of governors invited me to assume the directorship of the Winnipeg Art Gallery, most of the exhibitions had been drawn from those circulated by the National Gallery of Canada and the Western Canada Art Circuit. No doubt much interest had been generated by them, but, owing to the limited attendance they had been receiving, it was apparent that the main objective now should be to attract more of the general public into visiting the gallery. The one sound means for so doing was to organize two or more major exhibitions a year on some particular period in the history of art, drawn from various museums and art dealers in the United States and Canada.

For the year 1951, therefore, we presented, with good results, two events of this kind. One was "American Painting 1860 to the

Present", from the collection of the Museum of Modern Art and the Metropolitan Museum of Art; the other was "Favourite Italian and Spanish Old Masters of the 17th and 18th Centuries". For the latter exhibition, co-operation was received from 12 museums in North America and when it was shown our attendance jumped to new heights. The total of visitors for the year 1951 was the best in the history of the gallery.

This year we have continued this emphasis on the history of art. The first display was "The Arts of the Middle Ages", and the second "Treasures of Dutch Old Masters". This latter, when held in October, brought a new record attendance for single exhibitions of over ten thousand. Descriptive, illustrated catalogues were published by the director for both the Italian and Dutch collections. The co-operation of the National Gallery of Canada, the Art Gallery of Toronto, and the Montreal Museum of Fine Arts greatly aided in making these showings outstanding. Through the courtesy of the National Gallery, the Vollard Collection of Impressionist and Post-Impressionist Paintings also came here in 1951 and it, too, attracted approximately ten thousand visitors.

However, when more modern art is dis-

played, attendance definitely falls off since, unlike New York and Chicago, Winnipeg is not yet well enough acquainted with modern painting to understand the point of view of the more contemporary artists. Here, there is room for considerable educational work.

Where an appreciation of art is developing in a community, people want to know the background of each era of painting; they want especially to know more about the merit of the various works shown in major exhibitions. This is given first of all by proper labelling of the paintings including artists' names, dates and schools, and the collections to which the canvases belong. Further, descriptive labels are important in calling attention to subtle points in a picture that a visitor may miss. An informative catalogue also helps. But the most direct, intimate aid comes from gallery tours. We have used all three methods at the Winnipeg Art Gallery and the public response to them has been gratifying.

Specially arranged displays of contemporary Canadian and American art are being planned

for the future. The National Gallery, for example, is to send its forthcoming Annual Exhibition of Canadian Art to us after its eastern showings.

Smaller individual groups of the work of certain younger Canadian artists are given prominence from time to time, such as the one devoted to Joseph Plaskett last November.

Most galleries have a responsibility to local art organizations in helping them present their annual exhibitions. Winnipeg is no exception and the Manitoba Society of Artists, the faculty of the School of Art and Architecture, the Winnipeg Sketch Club and the non-jury exhibition all show in the gallery.

In addition, we now have set aside one room as a contemporary gallery; here the work of limited groups of artists of promise is offered several times during the year, also the better work of the members of the Manitoba Society of Artists. All local art museums should give such encouragement to promising talent, and sales should be invited.

Talented school children also have a place in our programme. On Saturday mornings you may see up to one hundred boys and girls from 8 to 14 years of age working here in crayon, pastel, or water colour under the guidance of their instructor. The children are recommended by each of their schools on the basis of ability through the public school supervisor of art education. Their best productions are shown in a special exhibition at the end of each year. Gallery tours are also put on for school classes.

The present Board of Governors headed by John A. MacAulay, Q.C., has shown great interest and energy in the promotion of the work of the Winnipeg Art Gallery.

We hope that the next few years will witness the establishment in Winnipeg of a proper Art Centre building. This would provide the necessary accommodation for an enlarged permanent collection and for expansion of the present activities. Other major arts could also be given space and encouragement. Expansion of this nature would mean much to the people of Manitoba. Conceivably, the creation of such an Art Centre in Winnipeg could result in substantial benefit to all of Western Canada.

AUSTRIAN SCHOOL, 18TH CENTURY
Archduke Maximilian III. Winnipeg Art Gallery



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*Left: Carved limestone head,
Egyptian, 18th Dynasty*

Montreal Museum of Fine Arts

*Below: Stone head of a
Bodhisattva from Lung-men
Chinese, early 6th Century A.D.*

Royal Ontario Museum of Archaeology

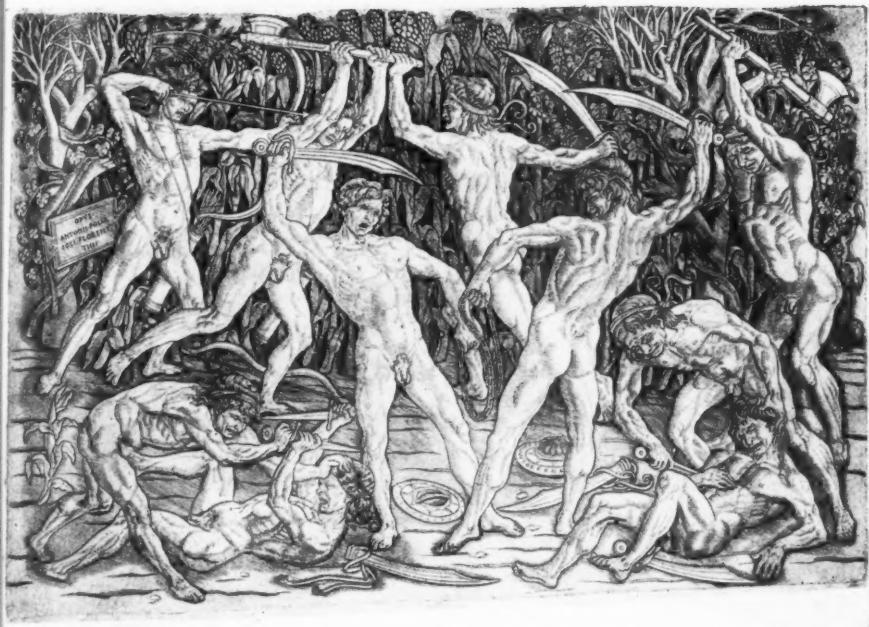
New
Acquisitions
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Galleries
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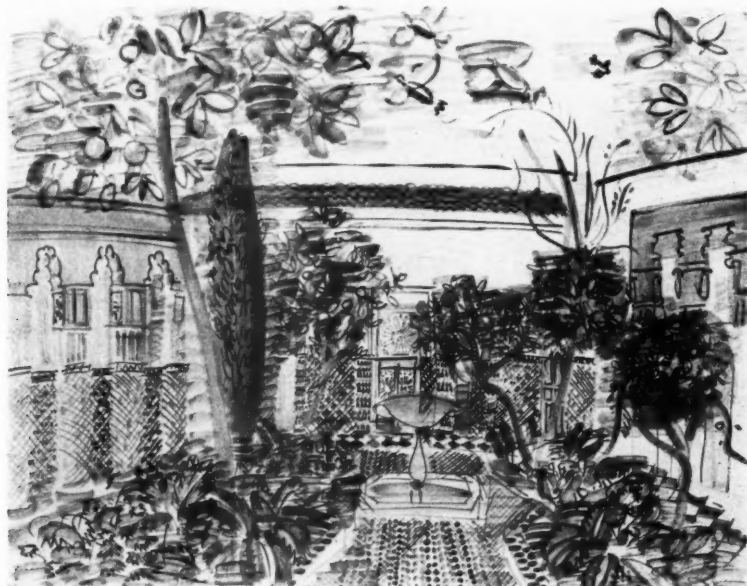
GIOVANNI BATTISTA TIEPOLO. *The Adoration of the Magi*

*The National
Gallery
of Canada*



ANTONIO POLLAIUOLO. *Battle of Naked Men.* Engraving

RAOUL DUFY. *Le Palais du Sultan à Marrakech.* Water colour





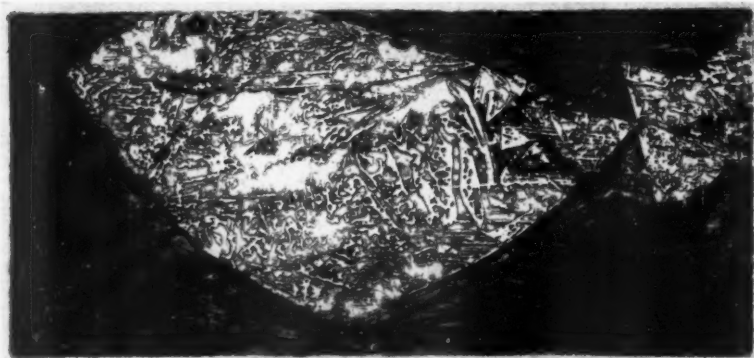
EMILY CARR. *Totems*

*The National
Gallery
of Canada*



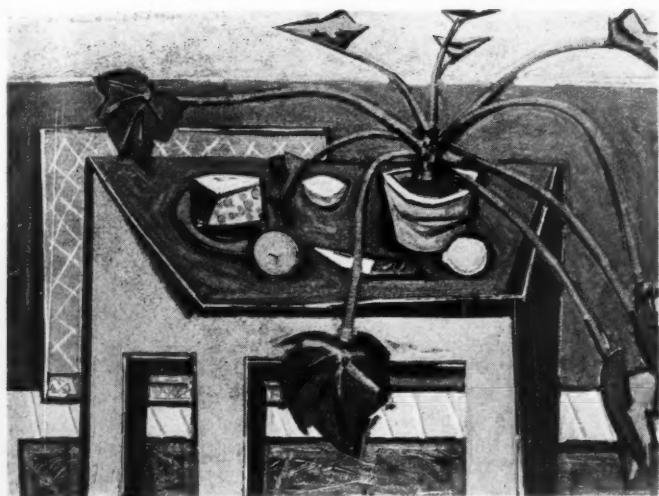
LÉON BELLEFLEUR. *Danse des noyés*

ALBERT DUMOUCHEL. *Le poisson. Etching and "lift ground"*



JACQUES

The
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JACQUES DE TONNANCOUR. *Still Life with Begonia*

*The
Vancouver
Art
Gallery*

JOHN LYMAN. *The Serial*

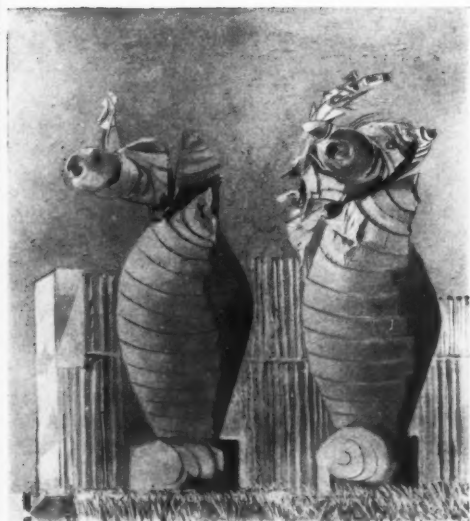


Photo: Dominion Gallery, Montreal

*The
Provincial
Museum
of Quebec*



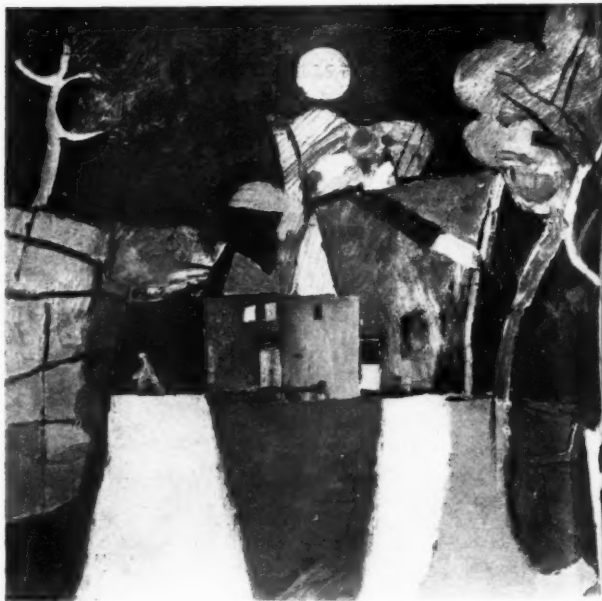
FRANS SNYDERS. *Still Life with Figures*



GRAHAM SUTHERLAND. *Two Standing Forms against a Palisade*

The Art Gallery of Toronto

KEITH VAUGHAN. *Landscape with Forked Roads*



THOMAS G

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THOMAS GAINSBOROUGH. *Mrs. George Drummond*



Pottery Bowl, Persian, Nishapur, 10th Century A.D.

SOME NEW CANADIAN PAINTERS

Continued from page 63

example, the academic rule says that blue recedes. To Hofmann this is not a rule (there are no rules). Blue does not recede, because blue exists not in isolation but in relation. In one context it may recede. In another it will come forward. Or it will do both; it will recede and come forward at the same time, like a heart beating, whose pulse reveals the work of art to be an active creature, vibrating like a machine, dynamic like a symphony. The colours play, each one is a dynamic force, all are held in intimate control. This is Hofmann's conception of a painting.

Painting means forming with colour. No tonal concept must enter, no thinking in terms of dark and light but only in terms of colour intervals.

Until it reaches the end the painting must be all the time destroyed. Out of destruction comes the beauty because the unexpected happens. What comes from the unexpected is something that could come out through no power of thinking.

Hofmann's insistence on these plastic qualities gives him the power to make artists of painters who might otherwise be only sensitive technicians. "Construction is there in order to be overcome—to leave the earth and reach the sky, but the construction must be there in order to be overcome."

Then anything is possible. This gives us power, he once told us, "not to imitate the old masters but to become masters ourselves by the means we have. We can become as great as Michelangelo. After all, he was only a human being!"

The Arts Centre of Greater Victoria

WITHIN the past thirty years Victoria city councils, with quaint lack of interest, have let slip two collections of oriental and other art privately offered to the city. Both together would have amounted to a collection of international importance. Fortunately, this official casualness toward the visual arts has never been shared by the majority of Victoria's citizens. The opening last November of a permanent arts centre and gallery came as the culmination of years of effort by associations of people, backed by sizable public support, who were determined to see a gallery in the capital city of the province.

The events behind this opening should be of interest to other cities still lacking a gallery, for they testify to the rewards of persistence.

The first continuous group of exhibitions to be seen in Victoria was organized shortly before the first world war by the Island Arts and Crafts Society, which borrowed works from private collections for display, first at the Parliament Buildings and later at the Crystal Garden, one of Victoria's recreational landmarks. It was hoped through these exhibitions, which continued intermittently until 1940, to stimulate the provincial government to create a provincial art museum. A second movement, this time for a permanent city gallery, got under way in 1943, when the Honourable Mark Kearley, a painter and man of vision, started an association called The Little Centre, which staged exhibitions in a converted downtown shop. Affiliated with the Federation of Canadian Artists, this movement soon had the support of more than four hundred members. Mr. Kearley's judicious plan was to keep the centre operating as a "token gallery" in the hope that its existence, while widening interest in the plastic arts, would eventually prompt the city or some private person to donate a permanent building.

On Mr. Kearley's return to Europe the movement continued in similar premises as The Arts Centre of Greater Victoria, a title it retains to the present day. Its growth under difficult circumstances proves what can be achieved when civic-minded volunteers, under a hard-working board of directors, are prepared, month in and month out, to give their spare time to the rather complex business of running a gallery and to its related functions. Business men, teachers, lawyers, housewives, and artists such as Ina Uhthoff combined to develop programmes, made possible by membership in the Western Canada Art Circuit,

that quickened civic interest in the arts while bringing in added members.

Finally, in the summer of 1951, Miss Sarah Spencer, one of Victoria's most public-spirited citizens, offered her spacious family home as a permanent gallery. After some brisk skirmishes with a somewhat reluctant council at the city hall, the Arts Centre directors, under the forceful leadership of their president Mrs. A. S. Wyllie, persuaded the city to accept the offer and to promise aid in maintaining the grounds. The present writer was invited to assume the duties of curator, and on November 20 of that year the doors of the new gallery were opened to the public.

To the pleasure of all concerned, it was soon clear that the Spencer home, a mansion of 20 rooms, graciously planned and solidly built in 1887, was surprisingly adaptable to gallery needs. An exceptionally large front hall provides an imposing setting for the paintings of past centuries and leads into three high-ceilinged rooms which serve to display the travelling exhibitions. Lack of funds has slowed the development of the second floor, though it has at present a special gallery for one-man showings by British Columbia artists and a hall with a good deal of hanging space. Development of the third floor also awaits funds.

Exhibitions form only one aspect of the activities. Partly by design and partly through the natural play of circumstances, the growth of gallery functions has followed much the same course as that so ably pioneered by the Allied Arts Centre in the Coste House in Calgary. The building lends itself so well to the staging of music recitals, lectures, painting classes, and drama performances that these have developed almost as a matter of course. Societies and clubs have also found it a comfortable place in which to hold meetings.

The demand for painting classes, usually the best index of liveliness in the visual arts in a city, has proved particularly encouraging. When, for example, it was announced last February that the Centre was opening a class for children, more than one hundred and fifty youngsters besieged the gallery and, during the summer, adult classes under our guest artist, J. W. G. MacDonald, proved so popular that an extra class had to be scheduled. The stimulus that the mere existence of the gallery has given local painting can be judged from the presence of 110 contributors

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Paintings by Jan Zach, a Czech artist now living on Vancouver Island, on view in the Art Centre of Greater Victoria

Below: One of the summer classes held for adults

to this year's non-jury show in contrast to the 38 exhibiting the year before. The public, in fact, appears to have become concerned with painting to an extent that would hardly have seemed possible a short while ago. This became fully apparent with the recent airing in letters to the papers of a lively controversy over the policy of jury exhibitions and the hanging of abstract work.

At the present moment the Centre stands at a cross-roads, as it has transpired that legal and other difficulties complicate, for the time being, the giving of definite financial aid from the city. But with its membership now approaching seven hundred, with growing support from independent civic organizations, and with an exceptionally helpful local press, it is being taken for granted that the gallery is here to stay. Confidence in the future was affirmed when on October 15 the gallery, which had been operating on a provisional basis for eleven months, was opened with formal ceremony by His Excellency the Right Honourable Vincent Massey.

It is clear, nevertheless, that until municipal help does come the Centre can provide only a portion of those public services which it should eventually be capable of offering.

I came to its curatorship from one of San Francisco's civic art museums. In San Francisco, the city bestows on its three public galleries several hundred thousand dollars annually, which makes possible ample professional staffs and the staging of exhibitions impressive in scale, number, and quality. Undeniably there are frustrations in working within diminutive budgets and to a schedule so busy that it precludes the installation of exhibitions with the care and imagination which should attend them. Yet the attractions of the small new gallery are such that one suspects the directors of large institutions, were they aware of them, might feel a

certain envy. The big gallery cannot expect to achieve much more than a rather cold and formal relationship with its largely unknown visiting public. Its staff are denied the satisfactions of working for visitors many of whom soon become familiar faces, valued acquaintances, and personal friends. Moreover in a modest centre such as ours, where most of the work is done by dedicated volunteers, one finds an enthusiasm, spontaneity, and general friendliness hard to come by in more imposing institutions.

Nor can the returning Canadian fail to sense that his is the good fortune to come back at a crucial moment in the cultural growth of the country, when an undercurrent of artistic enthusiasm can be felt running through all the provinces, an auguring of important things to come. The rapid growth of Victoria's gallery is one would like to think, an instance of this undercurrent breaking surface on the West Coast.

COLIN GRAHAM

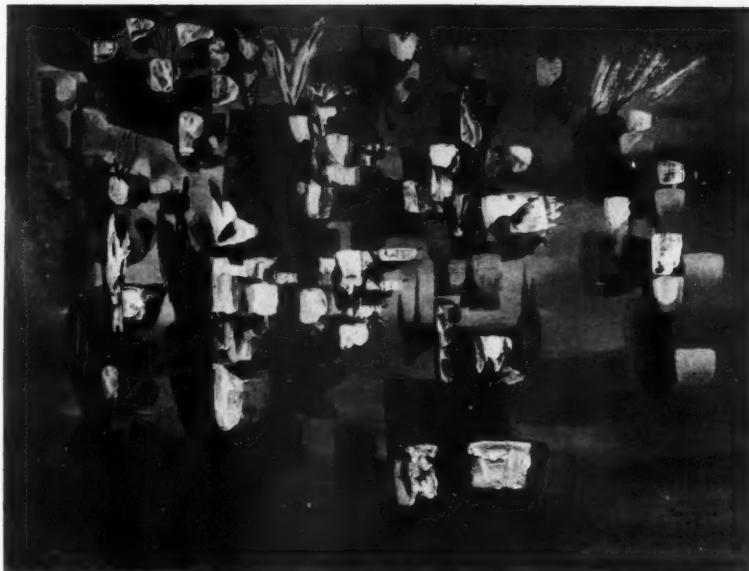


Coast to Coast in Art

PAUL-EMILE BORDUAS

Collection of Trophies

*Reproduction from the
catalogue of the 1952
Pittsburgh International
Exhibition*



Canada in Pittsburgh

For the first time in about twenty years, Canada is represented in the Pittsburgh International Exhibition of Contemporary Painting. The six painters and their works, chosen by Gordon Bailey Washburn, Director of the Department of Fine Arts of the Carnegie Institute in Pittsburgh, were: B. C. Binning, Vancouver, *Ghost Ships*, lent by the Art Gallery of Toronto; Paul-Emile Borduas, St. Hilaire, Quebec, *Collection of Trophies* (reproduced in the catalogue); Stanley Cosgrove, Montreal, *Green Forest*, lent by the Dominion Gallery; Goodridge Roberts, Montreal, *Nude in Armchair*; Marthe Rakine, Toronto, *The Daffodils*, and R. York Wilson, Toronto, *Margaritones*, lent by Cooper Campbell, Toronto.

The Pittsburgh International is now in its fifty-sixth year. Its purpose is to present Americans with an annual anthology of contemporary art from all continents. In the 1952 selection there were 275 painters from 23 nations. Ben Nicholson of Great Britain was awarded first prize for his still life abstraction *December 5, 1949*; the next four prizes went respectively to Marcel Gromaire, France; Rufino Tamayo, Mexico; Raoul Ubac, France, and James Brooks, United States.

A fine selection of paintings by Ben Nicholson, who was the winner of the first prize, can be seen by Canadians in the travelling exhibition,

"Five British Painters", arranged by the British Council, which is now on tour of Canada. After having been on view in Toronto, Ottawa and Montreal, it will be shown in London, Ontario, in February and in Winnipeg in March. Other artists included are Robert Colquhoun, William Gear, Josef Herman and Matthew Smith.

Are Young Painters Moving Away from the Abstract?

The London Public Library and Art Museum recently gave encouragement to youth by holding in December an exhibition entitled "Young Contemporaries 1953". This was limited to 35 youthful artists of serious intent. While most of the works shown were still relatively immature, the exhibition, however, did indicate a possible trend away from the passion for the non-representational which has been so prevalent among the young. As the museum explained: "We expect that visitors to this exhibition will be a little surprised to find that very few of the paintings are abstract. Most of them show considerable deference to the more naturalistic depiction of forms. Is this indicative of a general change in outlook among young Canadian artists?"

Much of the added variety which this museum is at present putting into its exhibition programme results from the greater space it now has available. Three additional galleries were provided in the library building last spring, with special lighting installed.



ARNOLD BELKIN. *Children of Alvarado, Vera Cruz*

Young Canadian Muralist Recognized in Mexico

From Mexico City, where he and his wife have now gone to live, Michael Forster, the Montreal artist, writes to tell us of the success which another and younger Canadian painter, Arnold Belkin, has been having in that country. Belkin, who comes from British Columbia, was recently recognized by the Anglo-Mexican Cultural Institute, which held a one-man exhibition of his work this November. David Alfaro Siqueiros wrote the foreword for the catalogue.

Belkin was born in Calgary in 1930 but moved to Vancouver as a child. He took night-school classes in art in that city and won a scholarship at the age of fifteen to the Banff School of Fine Arts. Being attracted towards mural painting, he decided, when he finished high school, to continue his art studies in Mexico City. Once there, he began attending the workshop devoted to mural painting at the National Polytechnical Institute.

"This experimental workshop" explains Forster, "was exactly what he was looking for. Under the supervision of José Gutierrez, who has for many years been acknowledged as Mexico's leading expert on painting media and techniques, Belkin learned how to do murals literally from the ground up.

"He also became deeply absorbed in anthropology, so he interrupted his classroom sessions with field excursions to many parts of Mexico. He wrote a description of Tehuantepec in the far south of Mexico which, with his transcriptions of some of the local music, was broadcast by the C.B.C. in August 1951.

"This interest led to friendship with the painter, Covarrubias, who considers himself an ethnologist first and an artist only on the side. Covarrubias is officially director of the National Ballet at the Palacio de Bellas Artes and it was while Belkin was designing costumes for a production there that he met and married the dancer Esperanza Gomez.

"Belkin also spent eight months as an assistant to Siqueiros; he worked on the latter's murals in the Treasury Building and in the Museum of Fine Arts. From Siqueiros, he learned the value of multiple points of view for mural painting to suit the constantly moving spectator, as opposed to the fixed point of view in easel painting."

Belkin left Mexico to return to Canada in December; here in his native country he now hopes to find wall space upon which to exercise his talents.

Art Bulletin Published in Northern Ontario

So active are the art clubs which belong to the Northern Ontario Art Association that they are now co-operating in publishing a mimeographed bulletin which goes out to 250 readers in North Bay, Kirkland Lake, Timmins, Sudbury, Haileybury, Sault Ste. Marie and Blind River. Most of the local groups are presenting exhibitions this winter of the work of members. Some of them last season also held summer schools; these were particularly successful in Sudbury and North Bay.

New Home Opened for Edmonton Museum of Arts

The Edmonton Museum of Arts a year ago purchased a large residential building which it then proceeded to transform into exhibition galleries, studios, offices and workshops. This major task of renovation was recently completed and the formal opening took place late in November.

The premises which had in past years been occupied by the Museum had been neither suitable nor adequate for its purposes. But in this new location, with six exhibition galleries, the Museum should now be able to promote a truly comprehensive programme of art activities. Also its collection has recently been enlarged by several fine gifts of contemporary Canadian paintings, including works by Arthur Lismer, Henri Masson, Stanley Cosgrove, André Biéler, Goodridge Roberts and David Milne.

During February the Museum will be host to the Alberta Society of Artists which will hold its winter exhibition there.

Vancouver Paintings Shown in San Francisco

Both the University of British Columbia Gallery and the Vancouver Art Gallery have been obtaining a varied selection of exhibitions this season from the Western Association of Art Museum Directors. This circuit gives its associated galleries in the western United States and British Columbia a wide choice of material for display. For example, the Vancouver Art Gallery obtained 22 small contemporary sculptures from the San Francisco region this autumn; this was the first display of sculpture which that gallery has ever presented.

In return, an exhibition called Six Canadian Painters was especially prepared by the Vancouver Art Gallery and sent to San Francisco and other centres in the circuit. Represented were six Vancouver artists, B. C. Binning, Jerry Brusberg, Orville Fisher, Lawren Harris, Jack Shadbolt and Lionel Thomas.

Commenting on this selection, Alfred Frankenstein in the San Francisco *Chronicle* had the following interesting remarks to make about Shadbolt and Binning.

"Jack Shadbolt is the most powerful of the six. His water colours, painted almost entirely in browns and blacks, are dynamic, explosive, and excited, but they are none the less disciplined for all the steam inside the painter. He deals with elemental forces of nature in things like *Stirring of Seeds* and *Death is an Untimely Frost*, and with equally elemental forces of the supernatural in his primitive totemic picture called *Heraldic Forms*.

"B. C. Binning, whose pictures line a wall in the same gallery stands at the opposite pole from Shadbolt. This artist is a cool, crisp, decorative precisionist, an impeccable craftsman in paint and line, and one who approaches the forces of

nature through the mathematician's instruments rather than through intuition and emotional symbolism."

Canadian Artists Win Overseas Fellowships Provided by the Government of Canada

The Government of Canada decided last year to devote some part of the blocked funds standing to its credit in France and the Netherlands to provide Canadian fellowships and scholarships tenable in those countries. Of the first fellowships announced in the autumn of 1952, two went to the distinguished Canadian painters, Alfred Pellán and Jack Humphrey. A third went to Clare Bice of the London Public Library and Art Museum, for museum studies abroad.

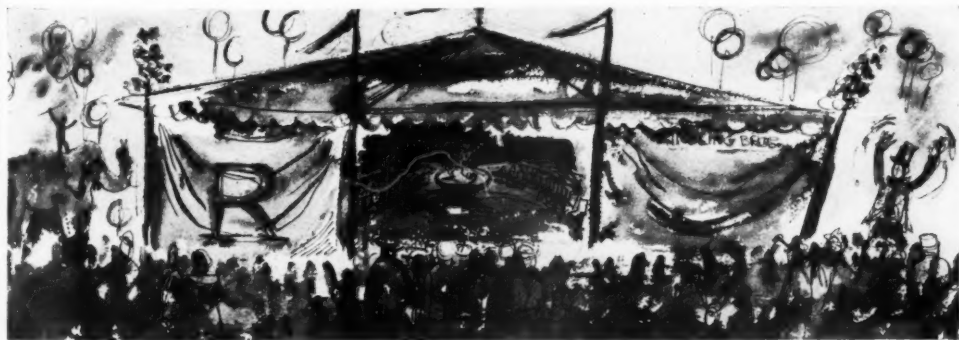
Pellán intends to work in Paris on research in mural techniques and to study new forms and methods of design for book illustration. He will also make a survey of modern theatre *décor*. Jack Humphrey, before he left for Europe, stated that he planned to establish a studio in Paris and to paint there "in close contact with the ideas which are embodied in twentieth-century painting."

Applications are now being invited for a second series of awards, which will be tenable abroad in 1953-54. These are as follows:

FELLOWSHIPS: \$4,000 for one year; are intended for advanced study in the arts, humanities, social sciences, sciences and professions. Candidates must be over 30 years of age, and must have already attained distinction in their fields. No formal academic course need be followed, but applicants must submit a definite plan of study.

SCHOLARSHIPS: \$2,000 for one year; are intended for advanced study in the arts, humanities, social sciences and sciences. Candidates must normally

JOANNA VANTERPOOL. *The Big Top*. Purchased in 1952 by the Saskatchewan Arts Board



have an M.A. degree or its equivalent from a university of recognized standing, but a limited number of awards may be made to students of the creative arts who are without these academic qualifications.

Travel expenses outside Canada will be provided from blocked funds; reservations must be made by the awards committee.

Forms and regulations are available at Canadian universities. Inquiries, applications and correspondence should be addressed to: Awards Committee, The Royal Society of Canada, National Research Building, Ottawa.

All applications must be received before April 1, 1953.

Gallery Presents Noon-hour Concerts

To the noon-hour concerts of recorded music which have been offered daily to the public at the Vancouver Art Gallery, there were recently added weekly concerts of songs, by a talented local artist, Natalie Minunzie. The audiences are composed largely of persons who work in the neighbourhood; they bring their lunches, buy their coffee in the building, and are free to come and go as they please. The popularity of the concerts has been so great that the gallery plans to continue them in 1953.

Exhibition of Works of José Clemente Orozco

The first major exhibition of the works of José Clemente Orozco to come to Canada will be on view at the Art Gallery of Toronto from January 24 to February 22. This collection of the works of this distinguished Mexican artist, who died in 1949, was brought together by the Institute of Contemporary Arts in Boston. Readers of *Canadian Art* will remember the intimate portrait of Orozco, describing him both as a mural painter of powerful originality and as a stimulating personality, which appeared in our Christmas 1949 number. This was in the form of an interview with Stanley Cosgrove, the Montreal artist who once worked with him in Mexico City. Given prominence in the exhibition are a series of 14 panels of mural scale. Examples of Orozco's production in other media, from drawings to easel paintings, will also be shown.

Gerald Trotter and Stanley Lewis Win Scholarships

Four fine arts awards were given this December by the Canadian Amateur Hockey Association through the Canada Foundation in Ottawa. One was for drama, two were for music and one for painting, this last won by Gerald Trotter, an

artist of Ottawa. He now leaves to spend a year in Europe, where he will concentrate on studying new techniques in mural painting.

Canadians are eligible for scholarships offered by Mexico's Instituto Allende, located in San Miguel Allende, an old colonial town which in recent years has developed into a flourishing art centre. One of these awards providing full tuition was won in December by Stanley Lewis, a young sculptor and teacher of Montreal. He plans to spend much of his time in studying Mexican archaeology, particularly ancient stone carving and sculpture.

Recognizing Canadian Designs of Merit

New designs of merit in Canadian consumer goods, selected for the Canadian Design Index maintained by the National Gallery of Canada, are now listed and illustrated on information sheets. These are mailed out every three months from the office of the Canadian Design Index in Ottawa on request to editors, merchants, architects, teachers and designers. The selection committee consists of: John Bland, Director, School of Architecture, McGill University; J. S. Luck, A.C.I.D., Aluminum Laboratories Limited, Kingston; Humphrey Carver, Chairman, Research Committee, Central Mortgage and Housing Corporation, Ottawa. Also, Paul Wisnicki, School of Architecture, University of British Columbia, has been appointed to help the selection committee examine products of West Coast origin.

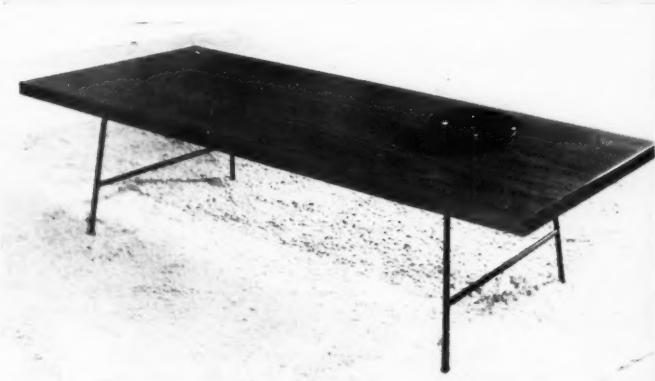
Interesting Variety in Exhibition of Canadian Group of Painters

Variety is at least one quality which definitely sparkles forth with exuberance in the current exhibition of the Canadian Group of Painters at the Montreal Museum of Fine Arts. It ranges from stern naturalism of the Canadian tradition to both romantic and classical abstractionism. Although there is much that is more derivative than original in what is shown, yet, in contrast to some of the more recent exhibitions of the Group, the creative does now seem to be coming into its own again.

Molly Bobak, since her return from Paris, has let subtly soften the harsher edges of her forthright style, as can be seen in one fine still life she exhibits. F. H. Varley shows several recent works, including one or two of his portraits which approach his best. But most compelling is a large canvas of an exotic southern scene by Jacqueline Gilson, a French painter who came to Toronto in 1951 from France. Her brilliant talents are most welcome in our midst.

Wooden salad bowls, designed by Hervé Baribeau, for Baribeau and Son, Lévis, P.Q.

Right centre: Walnut cocktail table with steel legs, designed by Earle Morrison and Robin Bush for E. A. Morrison Ltd., Victoria, B.C.

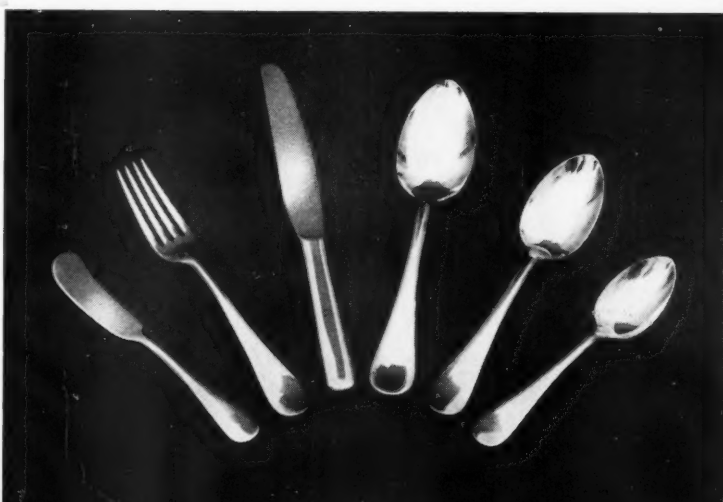


Canadian Design Index



Above: Iron forged lamp, designed by Peter Cotton for Perpetua Furniture, Vancouver

Right: Stainless steel flatware, designed by L. J. Hewitt for McGlashan, Clarke Co., Ltd., Niagara Falls, Ontario



NEW BOOKS ON THE ARTS

THE GREAT CENTURIES OF PAINTING: THE EIGHTEENTH CENTURY. By *François Fosca*. 147 pp.; 67 colour plates. Geneva: *Albert Skira*. (Canadian Distributors: *Burns & MacEachern*. Toronto.) \$14.75.

This handsomely illustrated volume appears as one more in the growing library of lavish publications of the famous Skira Press. To say that is to indicate that the quality of the colour plates leaves nothing to be desired. Unfortunately the same cannot be said of the text.

As in the volumes on the seventeenth and nineteenth centuries in the same series, an attempt has been made to view the artists of five countries in the light of universal themes and their basic treatment, rather than in the light of their national or local setting. Thus, under the three headings "Man: Player in the Human Comedy", "Festivals of the Imagination" and "The Aftermath", Pater and Lancret are linked with Tiepolo and Longhi, and comparisons are drawn between Latour and Liotard, Tiepolo and Boucher, Fuseli and Goya. Similarly, the barriers of time are broken by linking Watteau and Fragonard with Renoir, Hogarth with Goya, Robert with Corot, Guardi with Monet, Tiepolo with Max Reinhardt.

While this approach is of the utmost value as a corrective to the familiar habit of regarding the art production of each country and period in isolation, it is equally dangerous if used as a substitute. Not only is there a tendency to lose sight of evolution and change in style, but national characteristics are inevitably reduced to the minimum.

The English School comes off particularly badly, as a result. Hogarth's most characteristic works, his story-telling pictures, are passed over in favour of one or two sketches and portraits, although they might well have been included under "Morals and Civic Duty" with the paintings of Greuze and David. The English portraitists are condemned for a "persistent truckling to their clientèle", as if that in itself disqualified them from producing great works of art. On the other hand it was hardly an impartial judgment that was responsible for the prominence given to such minor figures as Magnasco and Liotard.

The choice of illustrations, fine as they are in themselves, appears to have been as capricious as the text. Few of the paintings reproduced receive more than passing mention in the letter-press, yet several of the important artists mentioned are not illustrated at all. We could have spared a few of the plates devoted to Watteau, Chardin, Tiepolo, Magnasco (five!) and Fragonard, had Pannini, Crespi, Duplessis, Wilson and Ramsay been given at least one each. Gainsborough, whom one would have thought a perfect companion for Watteau, is represented by one of his least characteristic works, painted under the strong influence of Hayman, and a detail of this is made to serve as an example of English landscape painting.

This book fails, then, to give the balanced account of eighteenth-century painting one would expect of an art historian, in spite of the height and breadth of its aims. Perhaps, however, this is asking too much of a book designed rather for the dilettante than for the serious student.

W. S. A. DAZZ

THE PENROSE ANNUAL, 1952. *A Review of the Graphic Arts. Vol. XLVI.* Edited by R. B. Fishenden. 150 pp. + 52 pp. of illustrations, many in colour. London: *Lund Humphries*. (Canadian Distributors: *Clarke Irwin & Company Limited*. Toronto.) \$7.00.

The forty-sixth edition of *The Penrose Annual* published last year will enhance the reputation long held by Penrose as a landmark in the graphic art scene.

Strongly influenced as it is by the design impact of the Festival of Britain, exactly one-half of its beautifully printed pages are devoted to the many phases of graphic design, while the balance of the volume discusses a wide range of recent technical developments in the printing industry.

Profusely and beautifully illustrated, the pages on design cover the whole subject of book design, including an interesting discussion of quality printing at the low price level of the Penguin books; Festival publicity; architectural lettering at the Festival; a discussion on house styles for industry which should be required reading for all executives; a survey of the resurgent German typesetting industry; the use of fluorescent inks; wrapping paper design; techniques of art reproduction; and to cut the list short, a superb article on "Designers for Printing" to which this reviewer is still muttering fervent amens.

Literally hundreds of reproductions of actual printed pieces would indicate that design in British graphic arts has taken long strides forward; there are fresh and stimulating solutions to time-worn problems. The number of designers whose names are given in acknowledgment of their work indicates that British schools are turning out designers who have the contemporary idiom at their finger-tips, that they are facile and clever in getting to the core of the matter and rendering it in striking visual terms.

This splendid display of creative talent makes it imperative that every graphic designer capable of being stimulated to move in new directions should possess the volume. But it raises at the same time the question of why some of the printing suppliers who advertise in the back of Penrose should be permitted to perpetrate their typographic banalities . . . and, in some cases, vulgarities . . . in a volume so dedicated to the improvement of the art of printing.

Perhaps it would be in order for the editors of Penrose to apply the same yardstick of discrimination as to what is acceptable advertising design in their commercial pages as they do in their editorial pages. It might compel the British printing suppliers to use and support the talents which flourish all around them.

CARL DAZZ

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RI. DAN

L'ART RELIGIEUX CONTEMPORAIN AU CANADA. By Mgr. Ernest Lemieux, Gérard Morisset, Jean-Marie Gauvreau and l'abbé André Lecoutey. Published privately by the authors and distributed by Le Secrétariat de la province de Québec. 1952.

This is a short group of essays, with a summary of recent ecclesiastical legislation, and with photographs of recent works which were published following the exhibition of sacred art held in Quebec City in 1952.

The understanding and encouraging directives given by Pope Pius XII to contemporary artists are given particular realization in the spirited notes of Father Lecoutey in his essay "Commerce and Sacred Art", in which he condemns vigorously the sale of religious "articles" and suggests methods to promote an increased demand for sacred "art".

With less direct aim, Gerard Morisset repeats the need, which is so often urged, for a greater union of technical ability with sensitivity and he adds a vague admonition to return to the simplicity of our forefathers.

There is little critical analysis of the "Renouveau d'Art Sacré au Canada" in the essay of that title by Jean-Marie Gauvreau of the Ecole du Meuble, but he distributes many laurels and predicts fine achievements. The sculpture illustrated and some of the jewellery are excellent, but, with very few exceptions, the examples of architecture shown make it obvious that M. Gauvreau's optimism is exaggerated.

Fully one half of the printed text is devoted to a

summary of ecclesiastical legislation and directives in matters of sacred art. This is both useful to the artist and interesting to the layman, but we hope that, by the next time a survey of sacred art is published in Canada, a more abundant production of creative work can then be recorded. GUY DESBARATS

DESIGN WITH TYPE. By Carl Dair. 144 pp., fully illustrated. New York: Pellegrini and Cudaby. \$4.50.

The problems encountered by commercial artists in the art of publicity are well known. After graduating from schools in which they have taken courses which deal almost wholly with the more personal media in the graphic arts, they find themselves completely at a loss in front of a typographic layout, composed of types, rules, border, engravings and similar materials.

Realizing their inability, they buy books dealing with typography, which teach the correct use of these different elements but do nothing to analyse the principles underlying good typographic design.

Carl Dair's book, *Design with Type*, finally answers this need, as it analyses the principles of design and visual form in typography, according to the same canons as are applied to other arts,—painting, sculpture, architecture.

The contents of the book progress in an absorbing and logical way. Starting from an elementary history of written symbols, Dair goes on to describe individual character (the basic element of typography);

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then, comparing the letters to molecules, he assembles letters variously in groups of two, into a word, a line, group of lines; finally he shows the interrelationship of harmony, contrast and spatial equilibrium.

It is an extremely interesting book for one who wishes to learn the use of type, and is a necessary aid in the teaching of layout in graphic and commercial art schools.

ARTHUR GLANZ

ENGLISH ART, 871-1100. By D. Talbot Rice. xix + 288 pp., 96 plates + frontispiece. Oxford: Clarendon Press. (Canadian Distributors: Oxford University Press, Toronto.) \$7.50.

This is the second of the eleven volumes of the *Oxford History of English Art* to be published, and is No. 2 of the series. Readers of *Canadian Art* will recall that Volume 5 was published about a year ago.

In the latter volume Dr. Joan Evans was dealing with an age about which argument centres around details. The Anglo-Saxon period, on the contrary, is one in which the reverse is true. It is questionable whether enough is known about these 250 years for a volume in a series like this to be written at this stage; it may be that, however gallant the attempt, Mr. Talbot Rice was doomed to a measure of failure before he started.

The principal controversy is over the basic artistic influences acting on England. Were they northern or southern? The northern theory has been much to the fore of late, propounded by Kendrick and others. Talbot Rice, on the other hand, sees a unity of

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artistic development in England from about the time of Alfred, and the unifying element throughout as a persistent influence from Europe—in the main Ottonian Germany or Byzantium acting through it. The northern influence is chiefly to be seen on the stone crosses and in metal work; the southern, acting for the most part through the Court and the South, chiefly in stone sculpture. A specifically English element is seen in the Winchester School, and in English-influenced works from France and elsewhere.

The controversy on many points, both general and individual, will remain, but Talbot Rice has made a very strong case for the predominance of the southern element, at least in sculpture and the minor arts. The historical chapters at the beginning are

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particularly useful in filling in the gap between the predominance of Carolingian France in the ninth century and that of Ottonian Germany in the eleventh. It used to be a commonplace that the tenth century represented the lowest level ever reached by mankind; Talbot Rice has struck a powerful blow for the contrary view. He advances the theory that it was the widespread change of abbots in English monasteries after the Conquest, and the lack of any tradition in the arts among the new arrivals, that principally led to a decline of English work in this field from the later eleventh century onwards. Mr. T. S. R. Boase, the general editor of the series, is himself writing Volume 3. It will be interesting to see if he agrees with this.

GERARD BRETT

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Alvin C. Eastman, who is director of the Winnipeg Art Gallery, was formerly with the Pasadena Art Institute in California.

Colin Graham, a graduate of the University of British Columbia and of Cambridge University, is now curator of the Arts Centre of Greater Victoria.

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